

GUIDE

Serving the World of Comics Every Week

John Byrne

'Now it's a New Universe!'

By Maggie Thompson

"We did it," John Byrne said, "because we were looking for an event that would clearly say, 'This is no longer the world outside your window.'"

The remark was a reference to Marvel's original New Universe concept — that it was the world outside your window. "That world," Byrne said, "was obviously dull and boring, so we're going to make it more interesting."

Though Byrne said he has been pushing the title *Cataclysm* for it, *The Pitt* is the working title of a new "prestige format" Marvel graphic novel in which the entire New Universe, introduced in summer 1986, will be changed forever. It is tentatively planned for release at the end of 1987.

Star Brand — in a wild use of his power — destroys the city of Pittsburgh. "The hole that's left has a radius of 25 miles," Byrne said. "He's 10 miles

up when it happens, so he creates this hemispherical crater 15 miles deep and 50 miles wide.

"We did some research and found it would disrupt weather patterns up and down the East Coast and could cause tectonic disruptions across Middle America. New York and Washington will get some nasty weather."

Why is Pittsburgh the city to be destroyed? "In the context of the comic book, because that's where Star Brand is. In the context of the real world, it's 'and the horse you rode in on.'"

Art assignments on the graphic novel are still to be determined. The concept was born in a conference at Marvel. "It was kind of one of those evil joint things that happens. I went into the offices to talk to Editors Mark Gruenwald and Howard Mackie, and we said, 'We need an event that will tell people it's no (PITT, Page 3)

\$1.50

United States

\$2.15

Canada

KRAUSE PUBLICATIONS
1972-1987
35TH ANNIVERSARY



The Steve Canyon Special 40th Anniversary, shipping from Kitchen Sink Press in November, will be printed in hardcover and softcover and will run 112 pages — a full year of Steve Canyon. It will cost \$7.95 softcover, \$20 hardcover.

Star*Reach trade shows end

In a letter circulated to Star*Reach exhibitors at the Comic Book Expo preceding the San Diego Comic-Con, Mike Friedrich announced cancellation of the Star*Reach Trade Show scheduled for New York City in October.

Friedrich told CBG Publisher John Koenig that this marked the end of his planned trade shows. Friedrich said the core publishers decided it was economically unfeasible for them to continue supporting the Star*Reach shows.

Friedrich will be involved with a day of trade seminars in conjunction with the 1988 Wonderful World of Comics convention in Oakland, Calif., in 1988. He will also continue as artists' representative in the comics industry.

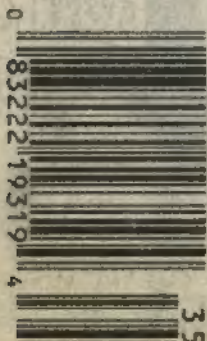
Second Class

► News! ◀

Please Rush!

(ISSN 0745-4570)

Iola, WI 54990



News

Fall of the Mutants covers form triptych trio. Aircel will publish color fantasy title. *Brenda Starr* movie is due in January. Art team changes on *G.I. Mutants*. *Locus* poll picks Del Rey Books as publisher of the year. Gyax book is Waldenbooks bestseller. Arcadia reprints *Myra North*. *Escape* offers new Brian Bolland character. Gary Thomas Washington leaves *Speed Racer*. Steve Canyon Sherlock Holmes story appears in *Comics Revue*. Avalon Editions offers comic-book art as fine art. 1, et al.



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Moebius

Jean Giraud discusses his work — now properly collected. 50

What's in Print

Here's our monthly list of what publishers tell us is technically in print. 38

Business World

Pied Piper and Rosenberg end ownership dispute. Fantagraphics adds record label. Eternity prepares *Ninja* campaign. Kitchen Sink delays two titles. Windmill Hobbies wants to service comics shops. DC offers *Millennium* checklist ad. Marvel names Dale Kanzler assistant direct sales manager. Eternity cancels, reschedules. 1, et al.

Original Heroes

The Green Lantern gets two views: one from Ron Goulart, one from Kim Metzger. 20

COMICS BUYER'S GUIDE

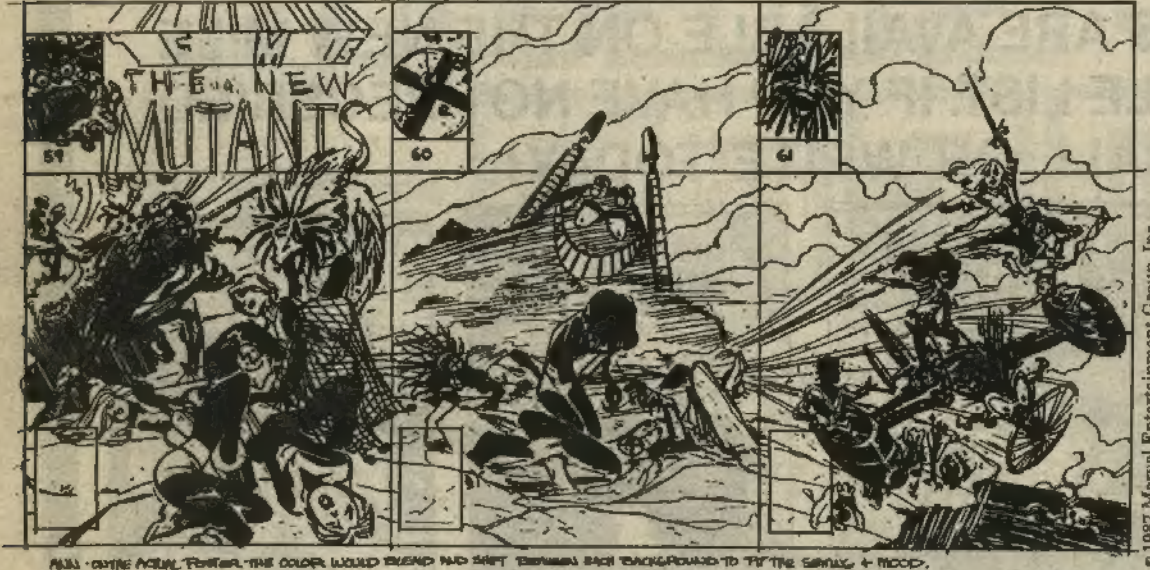
August 28, 1987 No. 719

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AD of the WEEK

4701 NOVELTIES/TOYS/GAMES
WANTED
SUPERMAN WANTED! Superman toys, games, figurines, puzzles, premiums, buttons, watches, novelties, coloring books, advertising material... anything! "America's Foremost Superman Collector", Danny Fuchs, 209-808 18th Ave., Bay-side, NY 11360.

THEIR NAME - HERE ARE THE PRELIMINARY SKETCHES FOR THE TRIPTYCH COVERS -
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These are the preliminary sketches by Bret Blevins for the covers of the three issues of *The New Mutants* dealing with "The Fall of the Mutants," during which a New Mutant will die.

'Fall of the Mutants' covers form a trio of special triptychs

Marc Silverstri, Walt Simonson, and Bret Blevins have specially designed the "Fall of the Mutants" covers so they link to form three spectacular panoramic scenes.

The X-Men. The same will be true of *X-Factor* and *New Mutants*. "Each triptych will be done by the regular art team for the series," said *X-Men* Editor Ann Nocenti. Eventually, Marvel plans to collect the three pieces into one large Marvel Press poster.

The creative teams for each series are:
• *X-Men*: Chris Claremont, Marc Silverstri, and Dan Green.
• *X-Factor*: Louise Simonson, Walt Simonson, and Bob Wiacek.
• *New Mutants*: Louise Simonson, Bret Blevins, and Terry Austin.

Pied Piper, Rosenberg end ownership dispute 'Ex-Mutants' titles go to Eternity

By Maggie Thompson

"It looks like we finally have an agreement we can both sign," Pied Piper President Mark Hamlin wrote July 31 to Scott Rosenberg, who heads Amazing Publishing, Eternity Publishing, and Wonder Publishing.

In an agreement circulated at the San Diego Comic-Con, rights to *Lawrence and Lim's Ex-Mutants*, *The New Ex-Mutants*, *The New Humans*, and *The Wild Knights* were assigned to Rosenberg's companies.

Specifics of the agreement are on Page 34 of this issue, but basics include that Pied Piper will not publish the above titles after Nov. 1 and that Eternity Comics will compensate Tri-Corp for its claims on creative rights in a separate agreement.

Trademark, copyright, and similar concerns are arranged, and the parties agreed not to sue or otherwise litigate over matters in the case prior to the date of the settlement.

The document was signed July 31 by Mark Hamlin and his witness and Aug. 1 by Scott Rosenberg and his witness.

Pied Piper creator Paul Curtis said, "Roger McKenzie called Aug. 5 to tell me that Pied Piper will send sales statements to its creators shortly. Rights to my project [Mr. Doom] were not discussed. I have already signed contracts with Pied Piper; McKenzie told me they were getting things rolling again, but no new work was discussed."

Hamlin said that *Ex-Mutants* will be turned over to Rosenberg after #8 and *New Humans* after #3. He added that all other *Ex-Mutants* titles are turned over to Eternity effective immediately and any outstanding purchase orders on any other *Ex-Mutants*-related titles and issues with Pied Piper are canceled.

"We are particularly happy," Hamlin said, "that the agreement — which is actually an assignment of our Pied Piper Press creator contracts of *Ex-Mutants* and related properties in their entirety — also acknowledges the particular publishers' and creators' rights on all other properties."

"We are, as our agreement states, happy to have a settlement," (ETERNITY, Page 3)

Darkewood

Aircel to publish full-color fantasy comic book

Aircel Publishing has announced a new, full-color, monthly comic book, *Darkewood*.

Aircel describes *Darkewood* as "fantasy adventure of epic scope, full of magic, legends, and powerful, exciting characters. *Darkewood* ventures far beyond the traditional boundaries of comic-book storytelling, presenting a richly detailed world comparable to the novels of the best fantasy authors."

In the story, Sylverlain, a minstrel, travels to the heart of a vast, enchanted forest where the Darkelin King is dying. Sylverlain and five other Gifted Ones — Anar-akni, Volkolis, Kreznik, Maianna, and Baba Yaga — have the responsibility to protect *Darkewood's* magic.

Lying in wait for them to drop their guard are their ancient enemies, the Drakulords, who command an army of serpentine warriors and want to conquer

Darkewood and use its magic to control the entire cosmos.

The world of *Darkewood* lies parallel to the realm of *Elflord*. Occasionally, characters from *Elflord* will appear in *Darkewood*.

Darkewood was created by Gordon Derry, who wrote the first half dozen color *Elflord* issues and is the creator and writer of *Warlock 5*.

(DARKEWOOD, Page 3)

Brenda Starr movie now due in January

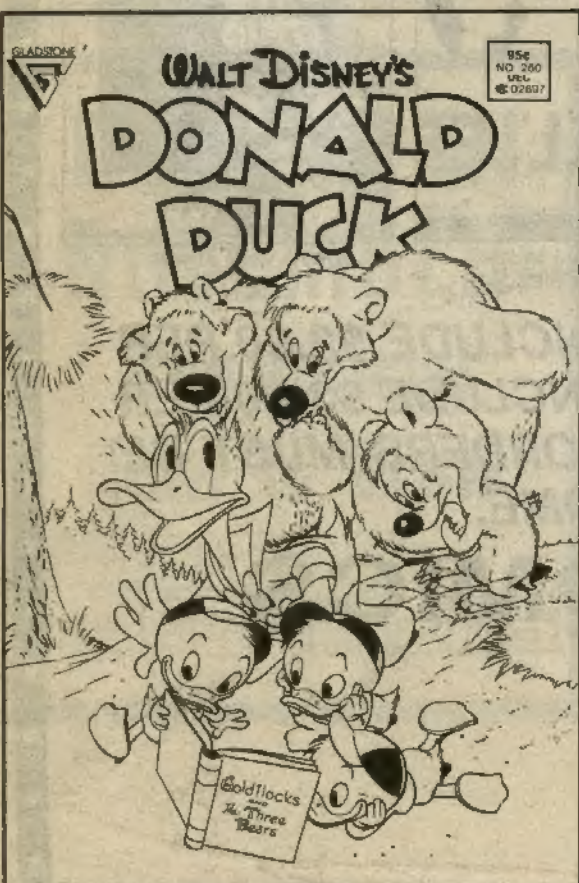
New World Pictures has acquired worldwide distribution rights to the *Brenda Starr* movie and has scheduled it for a Jan. 25, 1988, release in the United States.

Filmed last summer by Tomorrow Entertainment in association with Tribune Media Services, *Brenda Starr* was to have been released in July. The \$15 million production star Brooke Shields in the title role and co-stars Tony Peck, Charles

Durning, and Timothy Dalton (the new James Bond). Robert Ellis Miller directed.

New World's Robert Cheren told *Variety* that the movie, based on the comic strip created by Dale Messick, will be promoted with "probably the largest marketing campaign this company has ever had." Between \$5 million and \$8 million will be allotted for advertising and promotion, he said.

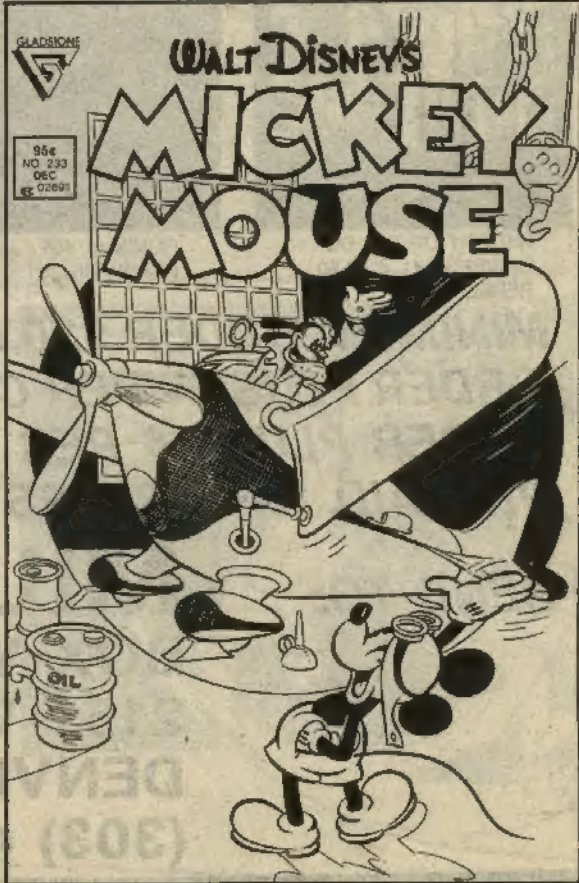
—Greg W. Myers



SHIPPING AUGUST 11th

Donald Duck #260
Featuring Carl Barks' madcap revision of "Goldilocks and the Three Bears." Also stories by Al Taliaferro, Jack Bradbury and Volker Reiche.

Mickey Mouse #233
Taking to sea and air in the fabulous Submarplane, Mickey tries to solve a baffling-maritime mystery in Part One of "The Pirate Submarine."

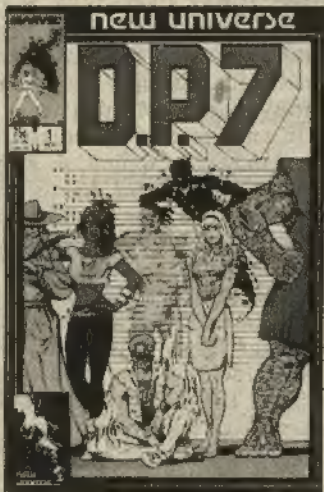


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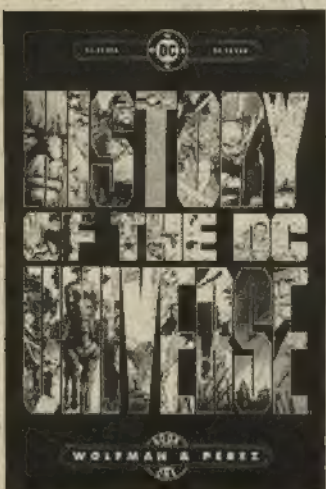
X-MEN #212, 213 \$1.00
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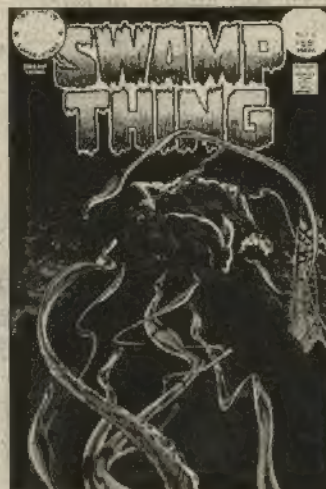
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ETERNITY

(From Page 1)

ment and we regret previous misunderstandings.

"We hope this resolves all matters as far as all disputed properties and all distributors are concerned, of course."

He said the satisfactory conclusion of the dispute came when Pied Piper called Scott Rosenberg July 28. He said Pied Piper said, "Reasonable people should be able to compromise and come to an agreement, and let's end this craziness. Rosenberg also felt the same way and agreed to be reasonable.

"After that, everything came to a swift conclusion."

Hamlin concluded, "Both [Ex-Mutants creators] Ron Lim and David Lawrence are happy with the settlement, particularly as it frees everyone's properties and gets everything back on track and settled.

"We are happy they're supporting us in this."

Who published what?

In an attempt to determine just what was published by various companies owned by Scott Rosenberg which had product prepared by Campiti & Associates, CBG asked David Campiti for a list of comic books from each company.

Campiti prepared this list from memory during the Chicago Comic Con and omissions are possible. Campiti said he was uncertain what was published by Eternity or Imperial.

Amazing Comics, Eternity Comics, Imperial Comics, Malibu Comics, and Wonder Color Comics are or were all owned by Scott Rosenberg of Sunrise Comics, a distributor. Eternity and Malibu are still publishing comic books.

Campiti and many of the others who produced comics for one or another of Rosenberg's companies are now working with Pied Piper Comics.

Amazing Comics

Amazing Comics Premiere #1-5
Barney the Invisible Turtle #1
Blip and the C.C.A.D.S. #1-2
Daemon Mask #1
Ex-Mutants #2-5
Ex-Mutants: The Special Edition #1
Gajit Gang #1
Jack Frost #1-2
Phigments #1
Sun Runners Christmas Special #1
Tales of the Sun Runners #3
Wabbit Wampage #1

Eternity

Ex-Mutants #1
Ninja Funnies #1

(In addition, Campiti said, he was the agent for *Ninja*, *Reign of the Dragonlord*, *Earthlore*, *Death Hunt*, and *Pellestar* and created *Mighty Mites*.)

Pied Piper Comics

Beast Warriors #2
Ex-Mutants #6
Kamikaze Cat #1
Mr. Doom #1
New Humans #1
Phigments #2
Pied Piper Press
Cobalt Blue Color Poster
Fun Packet #1: Trebuchet
Pied Piper Graphic Album: Hero Alliance

Wonder Color Comics

G.I. Rambo #1
Hero Alliance #1
Power Factor #1
Terraformers #1-2

PITT

(From Cover)

longer the same universe.' We looked at each other and, almost in unison, we said, 'Let's nuke Pittsburgh!'

Byrne said that at this point he is not sure how long the

by Kindra Foster Moore

Working as a business writer can be so structured, sometimes my mind plays games by creating outrageous stories and scenes. However, until now, the stories have flashed into existence then back to nothingness just as fast.

Some time ago, I shared one of my stories with a colleague, Dave Banks, who said the story would hold water in comics. He convinced me comics aren't just for kids any more — an ideal medium for expression of my outrageous tale. With some apprehension (Don't tell Dave!), I agreed to take the plunge.

So far, the adventure has been wonderful and my apprehension has disappeared — largely because of penciller, Peter Sorenson, and inker, Pat Sandy. (Their talent stood out in the many responses we received from a CBG ad.) Their professionalism has been much appreciated; their contribution to the project is invaluable, to say the least.

Dave Banks has proven his skill as publisher and organizer. I could



FROM THE CHRONICLES OF CHAERIAS: IN THOSE DAYS, THE LAND WAS FILLED WITH TERROR. WITHOUT MAGIC, THE PEOPLE COULD SCARCELY SURVIVE. HELPLESS, THEY SURRENDERED TO THE RUTHLESS, VENGERS, RULE OF THE FEW WHO HAD BEFORE HAD BEEN SHUNNED BECAUSE THEY WERE WITHOUT MAGIC. NOW, THE STRONG HAD BECOME THE WEAK. THE PEOPLE WENT FOR THEMSELVES AND ONE ANOTHER. FOR IT SEEMED THE BEAUTY AND DIGNITY OF THE MAJCAN PEOPLE WOULD BE LOST FOREVER. THERE WAS BUT ONE HOPE FOR DELIVERANCE...

A MAJCAN BEAUTY, NATURAL AND PURE... STRONG, STEADFAST AND OBVIOUS TO THE ONE CHALLENGE THAT WOULD CHANGE HER LIFE... AND THE LIVES OF MANY OTHERS...

FELDSHERA!



© 1986 Kindra Foster Moore

graphic novel will be. "It covers 24 hours, virtually in real time; it could take you 24 hours to read it. It'll be thick."

Some other New Universe — non-Star Brand — characters will appear: The Witness (who appeared in the *D.P.7 Annual*) and Spitfire.

Byrne concluded by speaking of "the incredibly dwindling

New Universe: *Star Brand*, *D.P.7*, *Psi-Force*, and *Justice*.

"It just got new. Now it's a New Universe — now that the kids are being allowed to play with it."

Flashback: 35 years ago DC publishes *Our Army at War* #1, August 1952.

—Greg W. Myers

Introduction: The Majcans

have no better ally and partner.

Our team is unbeatable as new teams go. However, we are acutely aware of our true purpose: to provide adventure for you, the reader. Therefore, we consider *The Majcans* a test. If you like it, we will continue. If it doesn't suit you, we'll reel in something else from our ocean of stories. You control this adventure.

Send comments to me at P.O. Box 14441, Omaha, Neb. 68124. Every letter will be answered.

In the meantime, we hope you enjoy this preview of *The Majcans*' first issue. It's the story of an invisible island, Farth, which was at one time the gods' living game board. In those days, the closest thing to death was being taken out of the game. Now, the familiar rules no longer apply. Illegal playing pieces have been introduced: humans with free will. The Majcans have given up hope, and are completely unaware of the innocent young Majcan woman who can save them.

Fun and games have become a matter of life and death.



(The Majcans continues on Page 6)

Flashback: 20 years ago

America's Best TV Comics is published in August 1967, a one-shot packaged by Marvel Comics for ABC-TV to publicize the network's fall Saturday morning programming. Features include Casper the Ghost, The Fantastic Four, Spider-Man, King Kong, and an advertisement plugging ABC's prime-time series *Batman*.

—Greg W. Myers

DARKEWOOD

(From Page 1)

Artist on the series will be Adrian Kleinbergen, who has just completed Aircel's first mini-series, *Starstone*.

The first issue of *Darkewood* will appear in November with a color cover and 24 pages of full-color interior artwork. It will retail for \$2 in the United States, \$2.30 in Canada.

EDITORIAL

By DON
& MAGGIE
THOMPSON

In *CBG* #717, Carol Kalish said, "I think it's going to be ultimately very difficult to find a truly mint copy of the August-shipping *X-Men*, *New Mutants*, or *X-Factor*."

This was because the mutant registration cards would be inserted — cards which were designed to be removed for one purpose or another. Future collectors will have a hard time finding copies with the cards intact.

It's only the latest in a number of comics publishing events designed to drive collectors wild.

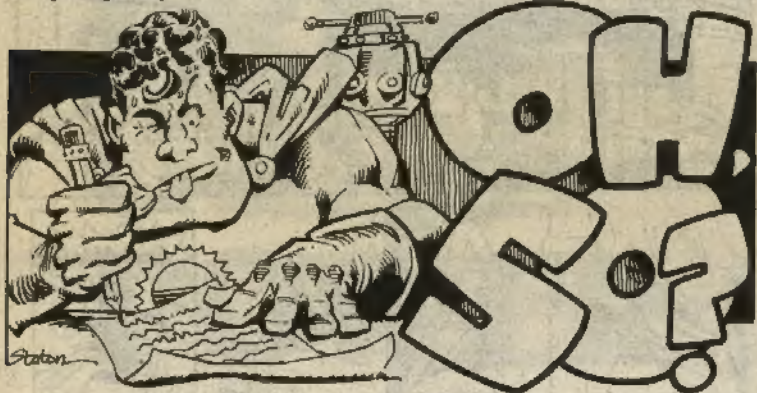
Collectors of Golden Age comics have learned to be wary over the "collectors' cards" devices in Fawcett comics. Comics buyers of the '40s and '50s were urged to clip and save all the "cards" of Fawcett characters. In the Silver Age, Marvel printed a similar bunch of "cards." And baseball-card collectors sometimes clip the "cards" of sports figures printed in Wheaties ads on comic-book back covers in the '50s, then put the damaged comic book back on the market.

The unwary collector may well pay high prices for a comic book which — on closer examination — is missing a chunk clipped by some "collector" of an earlier day. Many are the otherwise collectible comics which seem to have been designed to be destroyed by ad ploys.

And the direct-sale market and market-testing devices going on today don't help. *CBG* was assured recently that not only were different covers used on the same issue of *Justice League* — but there were also different covers used on *Firestorm* and there were other, similar differences in printing over the past several years, not the least of which are such two-cover gambits as those for Spider-Man's wedding and for the first issue of *The Man of Steel*.

We've just had another cover variation: The direct-sales *Wonder Woman* #10 has a gatefold cover. But the newsstand-sales copies of that issue have a normal cover — one which eliminates two-thirds of the "front-cover" design on that issue.

We're not crazy about all this. We recognize the need to experiment to determine more effective ways of selling comics; that benefits the entire field. But when the only aim seems to be to drive the collector into a frenzy of duplication buying, we don't think that truly helps anyone in the long run.



Rick Norwood
Box 1762
Wayne, N.J. 07470

I enjoyed Rob McCallum's letter in *CBG* #716 bemoaning the fact that Gladstone comics are in about 130th place in sales. I've tried to buy extra copies of Don Rosa's *Uncle Scrooge* story "The Son of the Sun" from about a dozen local dealers and I always get the same response: "Sorry, sold out." Why? "We only order two or three of each Gladstone title."

Sometimes it isn't two or three. Sometimes it is none at all.

I ask them why they don't order more. "They don't sell well." Then where are all your Gladstone comics? "Oh, they're all gone." I ask them why they don't order more? "It's not worth the trouble of ordering more when we only sell two or three copies."

In other words, here is a line of outstanding comic books that regularly sell out, and the dealers won't order enough copies even for their regular customers because "they don't sell."

[It's reminiscent of the joke about the underachieving grocery store owner who

stopped carrying a popular item because it was too much trouble to keep it in stock.]

Britt Wisenbaker
313 Lookout Dr.
Richardson, Texas 75080

Congratulations on your 700th issue. If they were all as impressive as the issues I have received, then that is an accomplishment, indeed.

I already consider *CBG* to be an indispensable addition to my weekly reading list. It is amazing to me that, despite having read comics for many years and holding a great interest in the industry, I have never before seen copies of *CBG*. I've been to comics stores and conventions in Texas and in California, but the only references to *CBG* I can think of are occasional quotes in *The Comics Journal* and a vague remembrance of a back-cover ad in the comics.

I have an enormous prejudice against mail-order products of any kind, and I am under the impression many other people do. Surely your audience would be larger

COMIC SHOPPING



if copies were available in the specialty shops. I broke down and bought *CBG* sight unseen because I am fascinated by this crucial time of development and change in the industry.

If I had to wish for something else from your publication, I believe it would be for more coverage of the news. I realize this industry is not exactly geared for press relations, so it's no easy job that you have. It seems to me, however, that comic book sales present a facet of the industry that receives virtually no coverage.

Sure, we hear if a title is canceled for poor sales or if a title is "our company's best-selling book." I would think that there are others like me, however, who would be interested in the actual monthly sales of title "A" versus title "B."

Retailers in this area keep this information close to the vest; is this true of the companies as well? I have very little knowledge of this.

I understand that this is, after all, *Comics Buyer's Guide*, not *Comics Professional's Guide*, but I think that the fan audience requires an increasingly sophisticated supply of info. I would also say that *CBG* has been used quite a bit by professional speaking to professional. If it is possible to print sales figures, I think the interest would be there. I certainly hope that not everyone in this business is as anxious to keep the fans uninformed as certain Dallas retailers seem to be.

I'm sure I will continue to enjoy the paper. Continued success in your efforts!

[*CBG* is available in many specialty shops. As a matter of fact, more than 550 stores carry *CBG* in bulk now and make very nice money doing so. It is fully returnable, and the minimum order is five copies. Any store interested in carrying *CBG* on a no-risk basis should call Marge Williams at (715) 445-2214.

Why don't all comics stores carry *CBG*? We know of no good reason, but we are most often told that the store owners are afraid their customers will buy from our ads instead of from their store. This has not been the case, according to those 550+ store owners who do carry *CBG*. We've asked.

What does happen is that *CBG* readers become better informed and often make more purchases among a wider number of items in the store — and are able to supplement their shop purchases by mail-order of what they can't get in their favorite shops.

One store owner told us he didn't carry *CBG* — though he subscribed for himself — because he was overcharging his customers outrageously and didn't want them to find out by reading *CBG* that he was ripping them off. We hasten to note that that was, obviously, an extreme case.

There is one thing readers can do that might help make the facts clear to shop owners: When you decide to buy some-

thing in a shop on the basis of what you have seen in *CBG*, tell the shop sales staff that you are buying the item because of *CBG*. It shouldn't take sensible shop owners long to realize that a well-informed customer is a good customer. And that *CBG* readers are well-informed customers.

By now you have seen *CBG* #703, which contains the only information on comics sales figures generally available: published circulation figures and orders from direct-sale outlets. Companies do, indeed, keep this information close to the vest.

There is a great deal of business information that is simply not reliably available in this industry — including the number of comic shops currently in business in America and the dollar value of the number of comic books sold in a year.

CBG brings its readers all the reliable business information we can glean from the field.]

Alan Benard
1621 S. Highland
Lombard, Ill. 60148

Two items for the effusive gratitude department:

Thank you, T.E. Pouncey! Let all in fandom raise their voices and make plain the fact: We are sick of these ubiquitous maxi-series and the destructive effect they have on every other title a publisher puts out while they run.

If you missed T.E.'s letter in *CBG* #717, go back and read it. Tom DeFalco and Dick Giordano should go back and read it. Gentlemen: Is it good business to squeeze your audience for high short-term sales while alienating long-time readers who have invested time and money on a continuing plotline? I imagine that such actions would only tend to erode your customer base.

Once upon a time, I spent 75¢ a month, without fail, for my copy of *New Mutants*; that was, until *Secret Wars II* was thrust into the plotline, for no good reason except to make me want to follow that bloated, ill-planned piece of tripe and spring for another 75¢ per month. In the process, one of my favorite books was rendered unreadable, and now Marvel Comics gets 75¢ less from me per month. How many others like me are there? How many long-term readers have you lost, guys?

Thank you, Don Thompson! I don't read *Peter Parker* or any other Spider-Man title for just the reason you cited in your "Comics Guide" of the same issue. Character inconsistencies from issue to issue turn me off a book almost as fast as an artificially (company) imposed uber-plot does. I know that that was not the main problem you had with DeMatteis' story, Don, but it was gratifying to see this

widespread problem addressed at any length.

To soothe my righteous indignation over these chronic problems, I simply crack open one of my 40-odd back issues of *Cerebus*. With the *Swords and High Society* collections, I can re-read a 100-issue continued series, 2000+ pages long, by one creator, with plotlines unmolested by corporate greed, and with thankfully consistent characterizations.

As long as we're thanking people: Thank you, Dave Sim, and best wishes on your *Cerebus* centennial. If only other comics publishers aspired to meet your standards.

Darin M. Wallace
Rt. 6 Box 181
New Castle, Ind. 47362

In response to T.E. Pouncey's query in *CBG* #717: Yes, there is "someone, somewhere" who enjoys Dan T's columns about the comics of the '60s and '70s — me! Anyone who has ever experienced the pleasant thrill of accidentally unearthing a treasured memento of his childhood knows exactly how I feel every time Dan Tyree waxes nostalgic. "Long-winded, trivial, slapdash tripe?" I certainly don't think so, nor, apparently, do Don and Maggie, who print the column regularly and to whose editorial judgment I willingly defer.

It's a shame that Pouncey isn't content to simply pass over in silence material which doesn't meet his standards. At the least, his criticisms could have been offered privately to Tyree, who never fails to invite comments and correspondence from his readers.

Instead, in the middle of a letter full of comments with which I agreed wholeheartedly, Pouncey chose to include a public attack which I found both high-handed and mean-spirited. Dan didn't deserve that.

Oh well. No good deed goes unpunished.

Dan Walent
The Original Fantasy Factory
Oldsmar, Fla.

What is this post-Crisis world coming to? DC has managed to slip the word "bastard" into a Code-approved book. If you don't believe me, check out *Flash* #6, page 14, panel 4. Who watches the watchmen, indeed!

[In fact, it's getting harder and harder to find a Code-approved DC comic book which does not contain profanity and a non-Code DC comic which does not contain obscenities and scatology.]

Mark Engblom
593 Riley Rd.
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LETTERS

(From Page 4)

the past year, I thought the public's feelings towards comic books and their heroes were finally beginning to change (despite the "Pow, Zap! Comic books are growing up!" headlines). Thanks to *Superman IV*, *The Quest for Peace*, I can kiss that little theory goodbye.

I forgot just how bad movies can get until the latest Superman movie refreshed my memory. It's difficult to put into words the anger and frustration I feel towards literally everyone connected with this travesty of a movie. I'm not just speaking as the usual disgruntled fan with too-high expectations. Folks, the movie really stinks. From top to bottom it's a shabby piece of work.

If I recall, this was supposed to be the movie that returned to the same high standards of the first Superman film (of 1978). It was a chance to recover from the disastrous, slapstick *Superman III* and make Superman a box-office sure-shot once again. I figured they couldn't go anywhere but up in quality after *Superman III*, despite early reports of the inclusion of a wacky, surf-head nephew for Luthor and of (ugh) Mariel Hemingway. Was I wrong?

I knew something wasn't right when promotion for *Superman IV* was nowhere to be seen or heard. A sure sign of a product nobody believes in or cares about. Just another summer movie.

With my expectations already lowered by a few early negative reviews, I went to see it. Even lowered expectations couldn't prepare me for what I would see. The assault on my psyche started early in the film as I watched a shaky, superimposed, head-on shot of Superman "flying" toward the camera. My feeling of disappointment was punctuated by the instant laughter of the children in the theater. "He's not flying!" one of them giggled.

This same tacky sequence was repeated at least six or seven times throughout the movie, reminding me of the old Republic serials that used stock footage many times within a single episode. Obviously, no serious effort was made to create special effects of Superman proportions. Just haul the ol' blue screen projector and flying harness out of the cobwebs.

So, with no hope for some impressive special effects, I rationalized that there could still be a good script and good acting. After all, there are some great films that were made on a shoestring budget — *Mad Max* and *Repo Man*. Not a chance with this super-lemon. The dialogue was as comic-book corny as you can order, the



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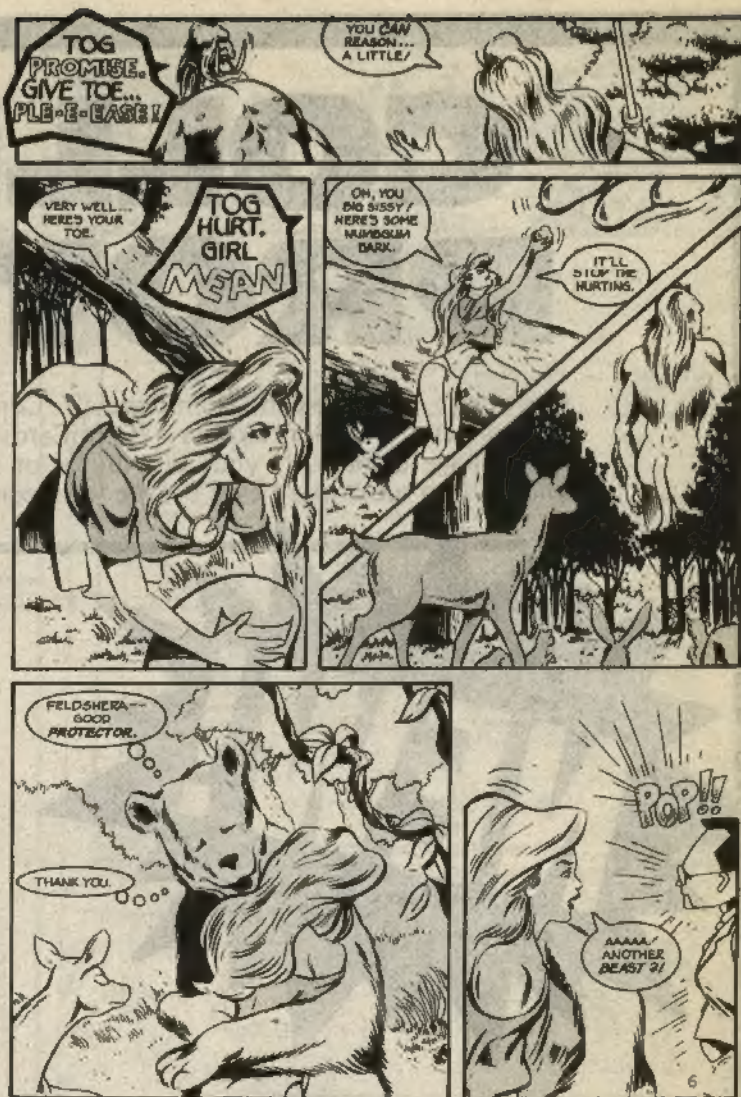
acting unbearable, and a plot somebody forgot along the way. Due to the butcher-shop editing, the misguided direction of the "script" was rendered completely inert. Examples of this slap-dash editing were the inclusion of the meaningless flying sequence with Lois and the exclusion of scenes vital to understanding what was going on (check out DC's adaptation of the movie to discover all of the lost logic of the movie itself).

How about the unbearably long double date sequence where Kal-El must constantly zip back and forth from Clark to Superman? Real *Three's Company* material. Did nothing for the story. Just more manure to fill the cracks. The question of a little girl sitting behind me summed it up for me: "Mom, what's happening?"

The "performance" of the cast had none of the sensitivity and energy found

in the first movie. Instead, we're given tired, going-through-the-motions actors back for more bucks. Through the entire film, Margot Kidder looked as if she just rolled out of bed. This is the woman Superman is in love with? Must be the dark rings under the eyes and the husky smoker's voice he finds so attractive. Speaking of Superman, it was Christopher Reeve's performance that was the biggest disappointment for me. His noticeably diminished build and uninspired acting lent absolutely no power to the presence of Superman. He was just a guy wearing a Superman suit.

The only part where he did anything that moved me was when he spoke to the United Nations and later when he hurled Earth's nuclear weapons into the Sun (a powerful, collective fantasy of many an American). Other than these two scenes, Reeve's Superman had all of the appeal of



(The Majcans continues on Page 8)

a school crossing guard and a professional rassler.

Reeve and his rapidly aging cast obviously do not want to do Superman films, nor should they be allowed to.

Superman IV made me realize that Hollywood will never try to take super-heroes seriously. Keep 'em simple. Keep 'em childish. "Pow, Zap! Comics are growing up!" Yeah, right.

Rich Thigpen

R #1, Box 288
Rogersville, Ala. 35652

I enjoyed the Stan Lee interview, but his statement that he didn't know of any married super-heroes revealed just how out of touch he is with today's comics.

I'm not going to dwell on Stan's remark, but I can think of at least 40 married heroes at DC off the top of my head (I'm sure a look in *Who's Who* would reveal a couple of hundred).

On something entirely different: Isn't it amazing that DC's Ronald Reagan is so similar to the real one in his penchant for covert activities? When the Iran-Contra Affair hit the proverbial fan, I wasn't the least bit surprised, because DC's Reagan has been doing that sort of thing for months in *Suicide Squad* and other titles.

Speaking of which, I wonder if John Ostrander has decided what will happen to that group once Reagan leaves office (which could be sooner than we think, but I doubt it). I don't think George Bush or a Democrat like Al Gore would approve of The *Suicide Squad*.

Although I adamantly disliked the premise of the group at first, the comic book has turned out to be pretty good. Ostrander is a better plotter than Leg-

ends led me to believe. He has introduced Nightshade and revealed that one of my favorite characters, Black Orchid, is apparently a Government agent. I do think Nemesis was better off dead, though. And any book that kills stupid villains like Mindboggler must have some intrinsic value.

So the story about a woman naming her baby "Trekkie" is a hoax, eh? Well, even if it were true, I can top it. A friend of mine has named his son "David Jor-El King," hyphen included. They call him "Jor-El," and it doesn't sound as bad as you might think. Can anyone top this? Pet names aren't included.

I have to disagree with Don on the four-part story resolving the Superboy-Superman dilemma. Not only did the story deserve four parts, it needed more explanations — such as how Mon-El and Laurel Kent got from Superboy's alternate universe to The Legion's. Don's dislike for The Legion really showed in that review.

Incidentally, I thought it was pretty neat of John Byrne to expose Krypto to gold kryptonite (and explain how the dog had been thinking coherently all of these years) and to establish that Superboy's myriad forms of kryptonite had no effect on The Man of Steel.

In fact, while many fans are griping that Byrne is just copying old stories, I feel he is doing an admirable job of updating old villains like Bizarro and Titano. If Superman has really been operating as long as Batman (at least 13 years), though, I think most of these "introductions" of his major adversaries should be flashback stories.

One character I do not approve of (LETTERS, Page 8)

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LETTERS

(From Page 6)

Byrne's bringing back is Lori Lemaris (although I've yet to read that story, so I might change my mind).

I know she was killed before history was changed in *Crisis*, but so were a number of villains and heroes like Barry Allen, and they should rest in peace. I think DC should institute a policy that no one killed in the *Crisis* can be resurrected. After all, Byrne could be setting a precedent — Kid Psycho could be next.

And — lest Don think me a moron for liking *The Legion* — let me assure you that I agree wholeheartedly with your assessment of *Watchmen*. I think Alan Moore and Dave Gibbons are the ones who should be in *Rolling Stone* and on the *Today* show.

[You are mistaking Don's lack of interest in *The Legion* for dislike. When he dislikes something, he usually makes that clear. And why on Earth would he think you a moron for liking something he does not? Different strokes and all that, right?]

William J. Ritter
732 Hillcrest Road
Elmira, N.Y. 14905

I would like to direct everyone's attention to the July 20 issue of *Newsweek* magazine and the review of the upcoming action film *RoboCop* on page 58.

David Ansen, Michael Reese, and JoAnne Harrison did a fine job making a point that they accepted this type of film and clearly recommended it. More so, they made references to Marvel Comics' heroes and how they did, indeed, influence this — and not negatively, either.

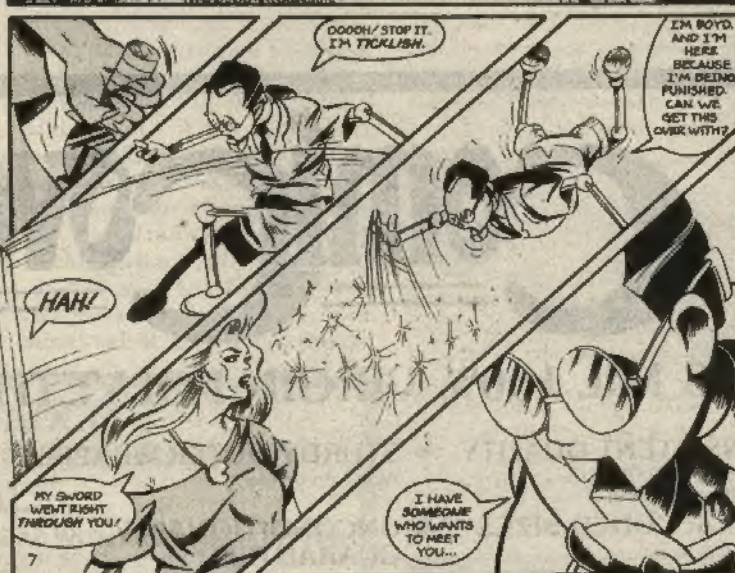
Though it isn't a supreme passage into public awareness of comics, it is another fine indication by a national publication that all comics are not intended for children, but can be very much adult-oriented.

As well, there is a reference to how the producers had to clip some of the violence in order to avoid an "X" rating — a problem the comics industry seems to be encountering. We aren't in this mess alone.

All in all, I'm glad of such instances as these, where material that originates from the comics-fantasy genre is able to get "acclaim" from the likes of *Newsweek* and *Rolling Stone*. It's a mighty big mountain to climb, this public approval nonsense, but, oh, the plateaus are so pleasant.

Donald Trull
813 Sulphur Springs
Waynesville, N.C. 28786

I think I have an answer for Rusty Schrader, whose letter was in *CBG* #714.



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He was wondering why a character's first appearance is sometimes worth less than the first issue of that character's title.

Think about it this way: First issues have a special power that makes them valuable — you don't have to know anything about that comic book or its characters or who wrote or drew it. You just see that "#1" and say, "Hey, this oughtta be worth somethin'!" And usually it is, if only a few cents more than #2 and on.

Those non-#1 comics have to have something else in order to be valued: something like a good writer or artist or a particularly interesting story development or one of those other qualities that so many money-hungry speculators worry so little about.

If a character makes his debut in #27, that character will have to be pretty well-liked for his first appearance to become worth more than #26. Should this character go on to receive his own book, he'll have to be extremely well-liked, as in fan-favorite or all-time-classic-of-comics sta-

tus, for his first appearance to become worth more than the premiere issue of his own title, which — of course — has the magical #1.

Using the examples Rusty gave, Superman and Alpha Flight are these kinds of characters who get big-money first appearances — the former, because he's the big daddy-o of all super-heroes, and the latter, because they were drawn by a certain artist who's now drawing the aforementioned daddy-o.

As for *Metamorpho*, *The JLA*, and *The Atom*: Well, they're all great, and I'm sure they're the favorites of a lot of people out there, but their first appearances just don't have the pull needed to out-value their #1's.

OK, so what about the most fan-favorite super-team of all time, *The X-Men*?

Why is the debut of the new team in *Giant-Size X-Men* #1 worth less than *X-Men* #94 (which isn't even a #1, for goodness sake)?

I think I know why. To the modern



(The Majcans continues on Page 10)

comics fan, *X-Men* #94 is the stuff of legends. I became a serious fan/collector six or seven years ago, and I fondly recall my childlike wonder at entering this other world and learning of its exotic icons. There were Baxter paper and Mylar Snugs and creased spines and comics cons and *X-Men* #94.

That issue is a part of the heritage of all comics fans who have come since its publication, and that's why it defies the rules.

Not only that, but I'd also say that *Giant-Size X-Men* #1 has been hurt by its very name. I'll never understand why Marvel didn't choose to call all those '70s double-size specials something like *X-Men Giant-Size*, *Spider-Man Giant-Size*, etc.

The way Marvel did it, it sounded like *The X-Men* themselves might be giant-size. This possible misunderstanding was at its most unfortunate with that infamous classic, *Giant-Size Man-Thing*.

Rob Edleman
601 East DelMar Blvd.
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Hey, fun's fun, but can we cut it out now? I'm referring to your policy of running "unique" press releases. You know, those humorous ditties that you two take such an obvious delight in printing?

I have nothing against humor, but when does the madness end?

All we get out of these "news" stories are a lot of self-indulgent, silly posturing and hype. I'm sure that Matt Levin, Jan Strnad, and Dennis Pimple (is this his real name or more "humorous" disinformation?) are all real swell guys, but they're doing their readers a genuine disservice by not getting to the point.

Oh, I know that "writing (and editing) press releases have been clinically proven to have a deleterious effect on the mind." And I know that it's easier for you two to "abdicate all responsibility" than to actually have to perform the job you were hired to do, but how about us out here?

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is the only place where we can get news about upcoming projects from various creators and companies.

And I think that you do your readership a great disservice by printing the incoherent, self-absorbed screeds of a few "warped" (your word) guys with the price of a good typewriter ribbon in their pockets.

I, for one, would like to see these comic book professionals act a little more "professional" and a little less "comic."

And that goes double for you, Don and Maggie. It's been a while since I've thought of *CBG* as a fanzine, but it sure reads like one these days.

[We think such press releases serve a double purpose:

They often satirically point out the silly aspects of some "straight" press releases from other companies.

They do concern actual policies of the actual companies involved — and, yes, Dennis' name is his real one.

We notify our readers of the nature of the press releases with our editorial notes and assume readers who do not care for such releases will skip the items — while readers who enjoy them will seek them out.

And they do not crowd out the straight news items while providing a little bit of variety for those who feel the need for it — which includes us.]

Adam E. Trachtenburg
1243 Knorr Street
Phila., Penna. 19111

I have always found the "Original Super-Heroes" column terrific until now. It gives you great information on the old characters. Last week I would have to disagree with it. It stated that *The Flash* could fly, whereas I know that his powers don't allow him to fly — unless the original *Flash* could fly and the second *Flash* could not.

I would like to know more information on the original *Flash*, and if you and your

(LETTERS, Page 10)

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TOP OF THE NEWS

PAGE 9

Truman, Dixie Pistols Return To Studio

Marauders Album Features Free Comic

The sell-out success of the *Scout* #19 soundtrack flexidisc has prompted *Scout* creator and 4Winds Creative Director Timothy Truman to use a portion of his summer vacation to once again strap on his trusty stratocaster and join the Dixie Pistols to record new material.

"The Pistols and I will be recording about twelve songs in the studio," says Truman. "One of these cuts will be used for a flexidisc project that *Prowler* co-creator Michael H. Price and I are preparing for *Prowler* #6. The best of the other studio material will make up a limited edition collector's LP which will be released for Christmas."

The album, entitled *Marauders*, will feature the same professional musicians who appeared on the *Scout* #19 "Blues Crusade" flexidisc: Mickey "B.B." Dean, guitar; Joel Bragg, bass; Jim "Skeebo" Rhoads, drums; and The Mighty Paul Vignone, vocals and harmonica. Truman will be handling guitar, mandolin, and some vocals.

Truman says that there will be a lot of guitar-oriented blues rock of the sort heard on the *Scout* flexidisc, but a wide range of other sounds on the album as well. "The title track, 'Marauders,' is about Viet Nam vets. There's a song that uses Moses as a weird political allegory. Mickey Dean and I have co-written a song called 'Guns of Texas' about old westerns. We'll also be doing the *Scout* theme—it'll be an interesting mix."

Truman is also writing and illustrating a full-colour mini-comic exclusively for inclusion in the album. "I think the fans will get a real kick out of it," he says. "This one's kind of a departure for me."

Eclipse publisher Dean Mullaney and editor-in-chief Cat Yronwode are both excited about the *Marauders* album. "As longtime record collectors," says Mullaney, "we've both wanted an Eclipse record label for some time. It's quite a thrill to be branching out into one more form of publishing."

For Yronwode, the thrill is a little more personal. "I've always wanted to write album liner notes," she says, "and Tim has promised to let me!"

Truman and his bandmates were flattered when musicians in their area pressured them to keep the Dixie Pistols rockin'. "The *Scout* #19 recording received national airplay and media attention. "It went over so well with the readers that other comics companies have been talking about mimicking the 'product,'" he says. Despite that, "the main reason we want to do the album is because we love doing it. The Pistols really clicked the first time out. We want to play together on something we can really stretch out on, as a sort of encore for the people who enjoyed the *Scout* flexidisc."

Listeners can expect the same high quality, polished performance that was heard on the *Scout* recording. A new Truman painting will grace the cover of the LP, which retails for \$9.95 and will ship during the last week of November. A limited edition of 100 signed and numbered copies will be available exclusively by mail for \$24.95.



Tim Truman's album cover painting for the upcoming *Marauder* 12" LP.



THIS IS FIT TO PRINT NUMBER 174. Hold the mustard. In your hand, if necessary.

FLOWER GARDEN UPDATE: For those who keep track of this (and I know you are out there, because some of you are kind enough to write me now and then) we are currently in the season of Monbrettia, Heliotrope, Marigold (the bronze ones with orange edging), Zauschneria (aka California Fuchsia aka Hummingbird Flower), Hydrangea, Cosmos, Coreopsis Tinctoria, Pelargonium, Oxalis, Impatiens, Snapdragon, Lady's Mantle, and Gladiolus. And that, by the way, is in answer to the unspoken question, "Cat, how do you spend your free time?"

Also, thanks to a friend named Sea Dog, we have increased our lawn area considerably. The miracle of 24-hour sprinkling, imported top soil and manure, grass seed, a string of sunny days, and many, many hours of Sea Dog's time have all combined to create a young coat of greenery where once there was nothing but an eroding gravel driveway.

HOUSEHOLD REVELATIONS: Meanwhile, the house carpentering becomes more elaborate with each passing day: Dino has stripped out the plastic 1960s kitchen cupboards and appliances that were here when we bought the place, and is singlehandedly re-doing the whole room to suit the time-period of the house's original construction (1875-1893). This means installing wainscot and wainscot cap mouldings, framing all the windows and doors with 5 1/2 inch wide casing moulding and plinth blocks, then running two-part moulded baseboard and three-part dentilled crown moulding all around the room. It was the little amenities like this which made the 19th century a high-point in the history of joinery.

Oh, and did I mention that he's also building new 19th century-style kitchen counters? They are all beaded tongue-and-groove with beaded facing boards and crown moulding, more or less copied from some counters in an 1885 house in the nearby town of Sebastopol (the town in which *Esper*, *Mai* and *Area 88* writer James Hudnall lives, just to place it on your psychic map). And when those are done, he'll start on the glass-fronted cupboards, using some very lovely multi-paned cupboard doors he found in a salvage

yard in Berkeley.

As a little side-note to all of this, I should explain that when Dean and I got together several years ago, I had no idea that he could hammer nails; we talked about comic books a lot and he never mentioned carpentry at all. Even when we bought the house, I didn't fully understand why he would say stuff like, "Yeah, we can remodel the kitchen—it'll be fun." I thought he meant we would HIRE somebody to do it and I wondered at his extravagant plans; after all, we are not rich. But no—he meant he was going to quit work at five, eat dinner, and hammer away until midnight! Really! This comes under the heading of "secrets behind the comics," I guess, or "what you should know about the man you love before you marry him but somehow never got around to asking."

CLEANING THE OFFICE: Fred, Letitia and Dean are all working late tonight, cleaning the office. I'll join them as soon as I tap out this last paragraph. The reason we're so clean? A video crew from the Cable News Network will be here at nine-thirty tomorrow morning to interview us about *Airboy* #25. The issue in question is set in Forestville and features *Airboy*, The Heap and Manure Man (a real person, local eco-activist and contractor, Tom Lynch) dumping ten tons of cow pies on the City Council of Santa Rosa, California in retribution for that city's discharge of sewage into the Russian River. Seems that this small piece of "relevance" in the series has garnered worldwide media attention—with articles in newspapers as far away as Australia! If your store is sold out of *Airboy* #25, bear with us—we have gone back to press for another five thousand copies, and they'll be back on the racks soon. We had no idea that this "local" environmental issue would so capture the nation's imagination, but with Manure Man now on trial (he got away clean on the manure caper but is pleading not guilty to another charge of dressing up as Santa Claus and unloading a dump truck full of coal in downtown Santa Rosa "for the naughty boys and girls" who are polluting our river), this thing has taken on a life of its own, far beyond the little four-colour world we usually inhabit.

And we do so want the office to look nice on national television.

Heading this time by **KEN TABOR.**

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Dixon, Lyle Hit The Road

Strike! Team Goes On Tour For Comic's August Premiere

"When a new comic comes out, most creators have to wait for weeks before they get their first letter of comment," says *Strike!* writer and co-creator Chuck Dixon. "We aren't content to wait, so Tom and I are going out there to meet our readers and find out what they think first-hand."

Strong words from one of comics' top action writers, but he and his artist/co-creator Tom Lyle aren't used to sitting still. When fan reaction to their popular *Skywolf* back-up in the pages of *Airboy* was overwhelming, they set out to create a superhero series with punch.

"*Strike!* is about a normal, inner-city teenager who gets super-powers," explains Lyle. "And the first thing he does is go cruising for a fight—trying to turn his strength into dollars."

The comic is an updating of the Golden Age *Sgt. Strike* stories that appeared in the now hard-to-find *All-Thrill Comics*.

To celebrate the premiere of the new 4Winds production this August, two conventions and three comics shops are playing host to Dixon and Lyle. The pair will autograph *Strike!* #1 (and past successes), let fans in on future plans, and perhaps be persuaded to do a sketch or two.

"We're really looking forward to these two weekend trips," says Dixon. "This is my first try at the superhero genre, and I'm anxious to see how fans react to the new twists I'm trying." Dixon is also the writer of *Airboy*, *Axa*, *Valkyrie*, *Savage Sword of Conan*, and *Evangeline*, in addition to the upcoming *Swords of Texas*, *Airmaidens Special*, and *Winter World*.



Chuck Dixon with "Bentley," his Jack Russell Terrier

The tour's first stop, August 15, is Fat Jack's Comicrypt at 2007 Moravian in Philadelphia. Fans in the area should phone (215) 963-0788 to confirm the times Dixon and Lyle will be in attendance.

From 10:00 a.m. to 2:00 p.m., August 16, the pair will be guests at Fred Greenberg's Comics Convention in Mt. Laurel, New Jersey, followed by a special appearance from 3:00 to 6:00 p.m. at Comic Relief, 106 Clifton Ave. in Lakewood, New Jersey.

The following Saturday, August 22, will be a day-long stint at the Long Island Comics Expo at the Nassau Coliseum in New York. Jim Hanley's Universe hosts the final signing party from 1:00 to 4:00 p.m., August 23, in their store at 3842 Richmond Ave., Staten Island, New York.

"Fans who have never met Chuck and Tom are in for a good time," says *Strike!* editor Fred Burke, stuck in the office proofreading future issues. "We got together at the ChicagoCon, and I was happy to see that they're two of the most approachable pros in the business."

What are you waiting for?

LETTERS

(From Page 8)

readers could give me more information, it would be helpful.

[The Jay Garrick Flash flew for short distances, at least. The Barry Allen Flash could run on air, for that matter — and, if that's not flying, it's surely the next-best thing to it.]

Julie Watkins
c/o Chabana Comix Club
284 Illini Union
1301 West Green
Urbana, Ill. 61801

I hope you can help me. Last year, one of your readers from Florida sent me a letter in comment to a letter of mine printed in "Oh, So?" and, in February, she sent me a package UPS.

Of course, after numerous attempts, I can't find her address. I would like to get this message to her.

Mary: Thank you for the Challenger newspaper. Please write; I owe you shipping.

Thank you for your help, and keep up the good work.

Charles Kelly
P.O. Box 991
Old Fort, N.C. 28762

I have been thinking about writing this letter for several weeks but kept putting it off. Now it is time to let you know my feelings about Harlan Ellison's vicious attack on Paul Kupperberg.

I found Ellison's letter to be objectionable for one insulting reason.

Ellison has written quite a few articles defending an artist's freedom of expression and opposing censorship — which, for the most part, I have agreed with.

However, it seems that his concept of these freedoms only apply to himself and his friends. If you agree with him, you have these rights; if you contradict anything he states as fact, you have the right to be insulted.

It has always been my belief that, when someone resorts to insults, they either have no better argument or no better means of expressing themselves.

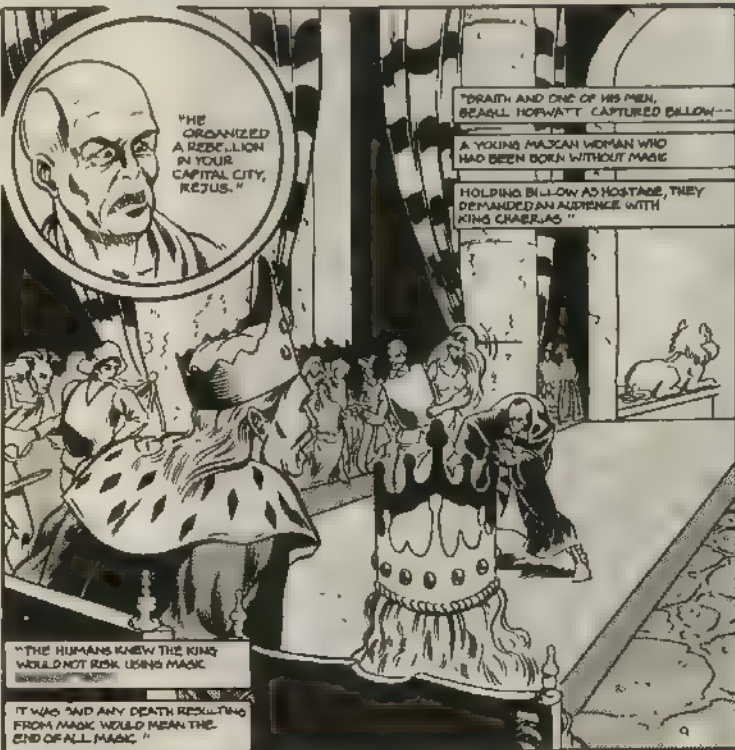
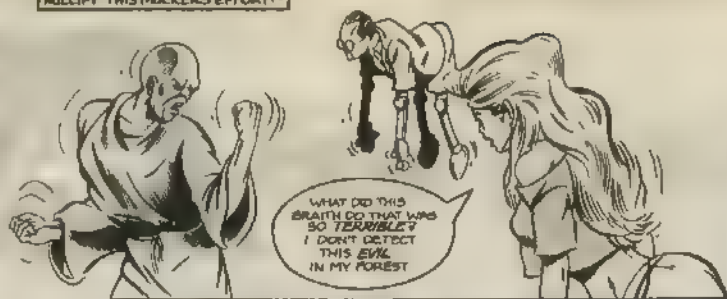
Let us review the facts for a moment:

First, DC Comics announced a labeling policy for its comics.

Next, Marv Wolfman, Alan Moore, Howard Chaykin, and Frank Miller wrote a letter that was sent to CBG stating that they objected to this policy and that as long as it was in effect they would create nothing new for DC.

Ellison then wrote that a labeling policy can lead to abuses and cites an example

"WE MUST DEVISE A WAY TO
MULTIPLY THIS MUCKER'S EFFORTS!"



1986 Kindra Foster Moore

that supposedly took place between Mike Gold and Paul Kupperberg to illustrate his point.

Kupperberg then wrote in to say that the incident did not take place as Ellison had reported.

Next, Ellison wrote back and called Kupperberg all kinds of names which I don't need to repeat at this time.

That brings us to the letter I am now writing.

I object to censorship and the mentality behind it. I do not support the artists who in effect resigned from DC. I feel they have every right to make the stand they did but I do not agree with the way they did it. Their letter of position appeared to be an outright appeal for fan support to force DC to change its announced policy.

If you think you can get a company to change its policies by threatening to quit, I suggest you try it on your boss today.

Let us see what happens and remember that publishing comics is a business, too.

As for the evidence Ellison gave to support his claim that the wording of a book was changed to obtain a "mature" label, I must say that it is highly suspect. Ellison says that an editor at DC whose name can't be used said that Mike Gold told Paul Kupperberg to change the wording of a book to get a "mature" label.

How does this editor know this happened?

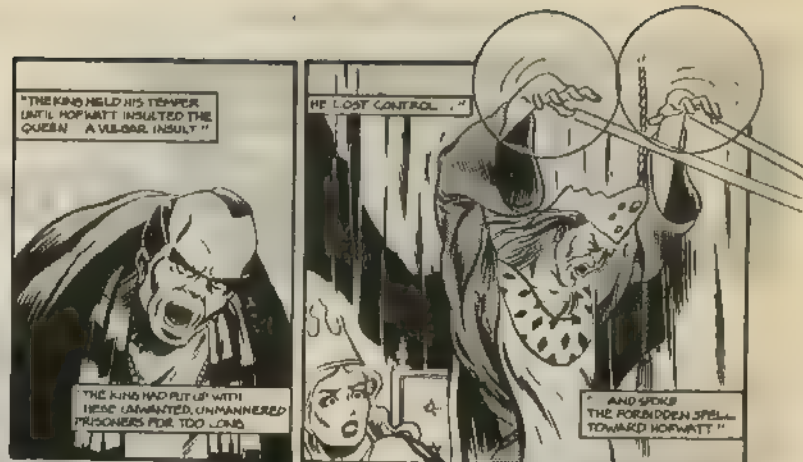
Was he present when the conversation took place?

Does this editor himself have an ax to grind?

We have no way of knowing.

I do have one question for whoever may know: How does one get a job as "toady" at DC?

Do you have to ask Mike Gold, or do all the editors have one? I suppose they do,



(The Majicans continues on Page 12)

since Kupperberg worked at DC while Gold was at another company.

Come on, now, help me out.

I would like to work in comics but I don't write well enough and can't draw a straight line — but I bet I could "toady" with the best of them.

So does an editor like Julius Schwartz have more "toadies" than, say, Denny O'Neil?

When you apply for the job, do you answer the "position applied for" line on the application as "toady for" and then fill in the name of the editor of your choice?

Since Kupperberg works for more than one editor, does he fill all the "toady" positions himself?

Does he get a separate check from each editor — or does DC just lump it up in

one big check?

You know, last year people were worrying about how much John Byrne was making; I believe we'd better start investigating Paul Kupperberg. With his being "toady" for several editors plus writing several hot-selling books, I bet he's making tons of money.

If he ever resigns as your "toady," Mike, remember I'm ready.

Steve Thompson
6908 Wentworth Ave. So.
Richfield, Minn. 55423

Liz Schiller evidently does not have a great deal of confidence in the intelligence of the average comics reader or fan (CBG #716). If "there's no way to tell the difference between the pros and the amateurs using the medium as a training ground by just looking," then how in the world does one do it?

The dictionary defines "professional" as "a person working or performing for payment."

Does Strawberry Jam Comics publish the salaries of its artists along with the story, so that we will know they are "professionals"? Are we to assume that, unless their work is published by a large comic company, these people are just amateurs fooling around?

I pride myself on being able to tell,
(LETTERS, Page 12)

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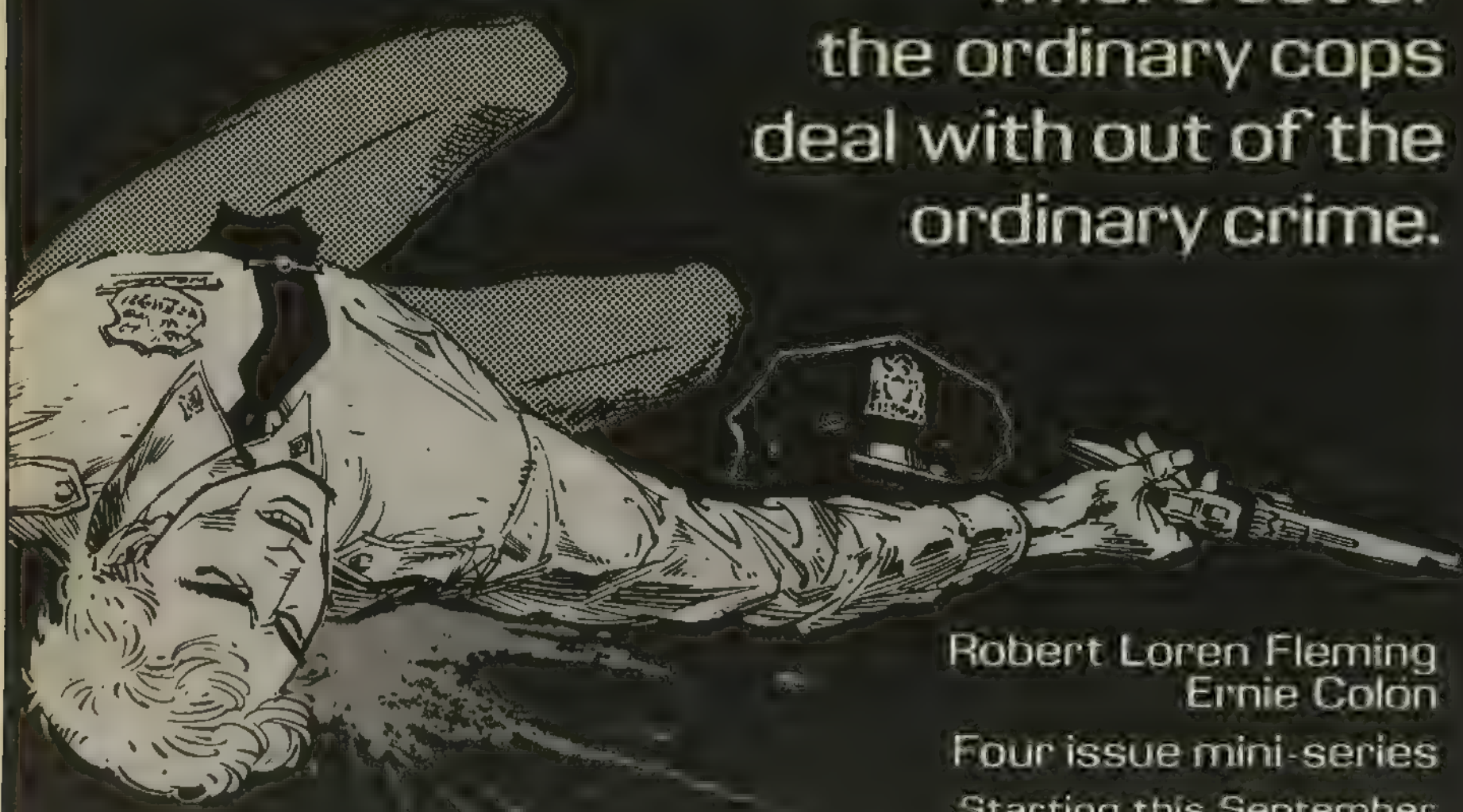
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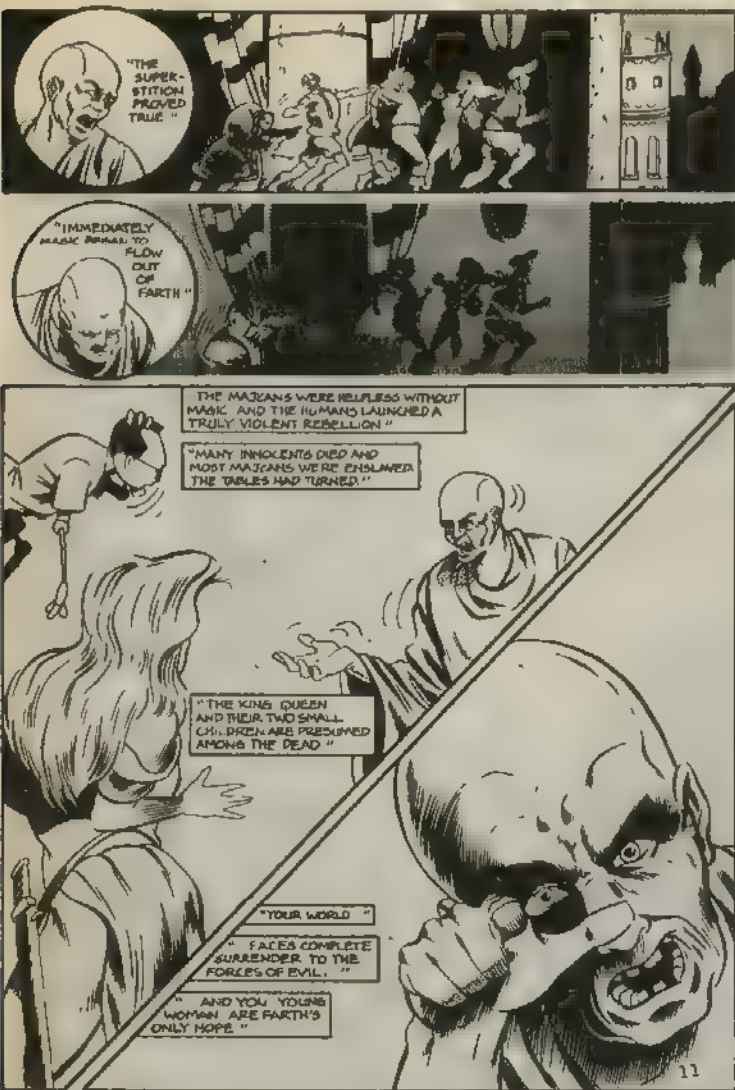
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(The Majicans concludes on Page 14)

LETTERS
(From Page 10)

within five seconds of opening a new comic book, whether the artist has a style that I like. If I don't care for the art (and *Maus* is an example of one I didn't), then I take a little longer to look at the writing. If I like the book, I may buy it (I did buy *Maus*), depending on such factors as quality of production, price, what else I'm buying that day versus the money in my pocket, and so on.

The one factor that *never* (What, never? No, never) enters into the calculation is the name of the publisher. I know there are collectors who would never buy a book by "that *** company" (fill in the name of your choice), but they are not likely to buy a new company's product anyway.

Of course, "any card-carrying Joe Schmoe" can publish. This is known as entrepreneurship and is much prized in the capitalistic system.

I did it myself with a Walt Kelly/*Pogo* bibliography that is currently going to press for the fourth printing. The fact that I have yet to make a dollar profit is irrelevant -- it's something I feel is important, worthwhile, and well produced within its budget. The fact that many purchasers have written to say that it is appreciated is, admittedly, satisfying to the ego.

If I don't make a profit, that's my risk, and I know it going in. If someone else comes out with a bibliography that is better produced or more complete, I'll be the first to buy a copy. Every publisher in the history of the business, from Gutenberg forward, has started with one book, and I sincerely doubt that any one of them hesitated to start publishing out of concern

for the financial well-being of other publishers.

Comic books, like any other product, are always competing for a limited number of customers and consumer dollars. I have not noticed B. Dalton or Waldenbooks expressing concern that "the more books there are out there, the less elbow room there is on the shelves" or that it is "difficult... to keep track of what's selling."

I certainly haven't heard any readers complaining that they can't "find new books that they like." The way to success is to produce a quality product, not to eliminate competition. Marvel and DC didn't come around telling everyone that Strawberry Jam was ruining the market, after all. If Schiller hasn't got enough confidence in her own product and her consumers to welcome competition, she's in the wrong business.

Publishers who produce junk, either artistic or literary, do not survive. Publishers who gain a reputation for quality product prosper. It's as simple as that.

And, by the way, you do find vanity press books in book stores, especially in independently owned stores. They are there through the efforts of the authors to convince the store owners that it is a product that is profitable to carry. "Vanity press" does not mean the book is not worth reading; it just means the author paid to have the book produced. In that regard, the only difference between my bibliography and a "vanity press" book is the name of the publisher.

Strawberry Jam publishes many books; I publish one. My brother owns his publishing company and publishes dozens. Size is the only difference.

Let's give the reader credit for some

intelligence and trust to that, rather than advocating protectionism.

Joseph F. Lenius
3910 N. Central
Chicago, Ill. 60634

I enjoyed the July 31 article on Jim Shooter, and the middle-ground approach taken is probably far more accurate than the fawning and hypercritical attitudes I've usually seen expressed.

I have a question, though, on Jim Shooter's first and first-printed comics stories, which R.A. Jones respectively lists as *Adventure Comics* #348 and #346.

My sometimes faulty memory seems to recall that Shooter's first published story was in a '60s issue of *Action Comics* (featuring the first appearance of The Parasite), although Jim had previously submitted story ideas which Mort Weisinger had turned over to staff writers to flesh out completed scripts.

On other matters I have a couple of comments. First, since no one else has mentioned it, I must: Roger Stern's stint on *The Avengers* is the only writing I've encountered for quite some time which is reminiscent of the early Marvel style. The recent story lines involving Kang, The Masters of Evil, and the Olympus Gods supplied quality scripting while satiating my nostalgic appetite. I regret Roger's leaving the title and feel Walt Simonson has an extremely tough act to follow. And, needless to say, the Buscema-Palmer art also reflects the standards when Marvel was a company on the move.

Second, this is a comment aimed at CBG advertisers: Twice a friend of mine called advertised dealers long distance to reserve comics he desired to purchase (such reservations were invited in the ads). On both occasions he was assured the comics were still available and that they would be held for him pending arrival of his check. On both occasions his check was returned, the first advertiser stating that he was "sorry" but the comics had been previously sold, and the second dealer offering no explanation whatsoever.

I would like to urge those who deal via the mails and accept such reservations to do so more accurately. Repercussions can result, trivial as they may seem. In my friend's case, for example, he bypassed opportunities to purchase some of these issues elsewhere while under the assumption that they had been reserved and were in transit.

[In the long-ago days when we were selling unwanted and duplicate comics, we ended up saying we would not accept telephone reservations, because they caused endless confusion. We'd note a reservation, said we'd hold the item a week, and the week would pass with no follow-up letter and check. In the meantime, we'd get 10 other orders -- with checks -- and finally give up waiting for the phone-reservation order to come in. Another week would pass and the phone-reservation check would finally arrive, by which time we'd have sent out the comic book to the first check-sender.

No one was happy. But, as you note, the problem you discuss is with people who accept phone reservations. Possibly, the problem could be solved in the course of the call by confirming how payment is to be made and with what speed?

Retailers, how do you handle phone-reservation orders? Do the follow-up payments have to come via special delivery? Do these problems occur frequently?]

Ron Fortier
P.O. Box 265
Somersworth, N.H. 03878

Recently, I was going over some of the new independent titles I had purchased and started marveling at the genuine amount of good talent available in the field today. There are really some fine new writers and artists out there showing off their wares in all sorts of titles. Too bad some of them couldn't be brought together in a joint venture of some type.

Anyway, this got me to thinking of *Dream Teams*. It's the sort of thing small-town sports writers do at the end of any given season. They combine on paper the best players from various clubs into what they personally consider would be the best possible team. Of course, none of these teams ever come together, but it is always an honor to be chosen and it does allow the average fan to dream about the fantasy.

So I get this thought. What kind of *Dream Team* would Don Thompson put together in the comics field? The idea fol-

(LETTERS, Page 14)



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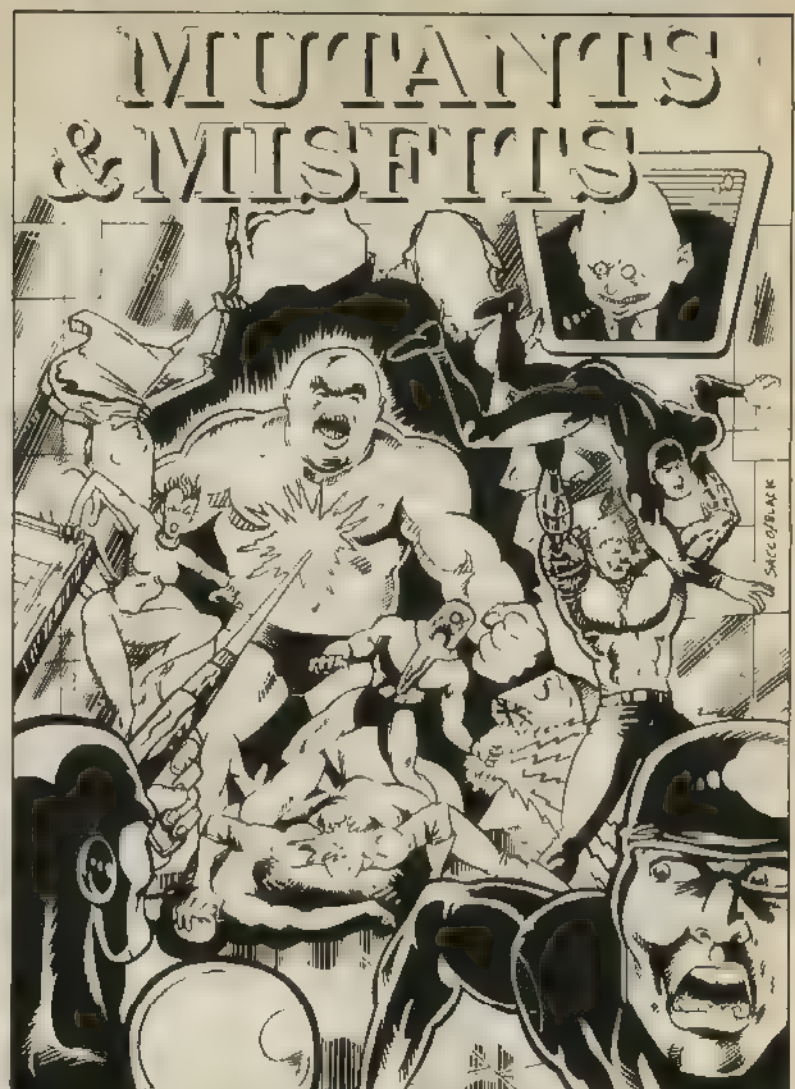
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LETTERS

(From Page 12)

lows like this, you've won a lottery and have come into big bucks. Enough to begin Thompson Comics, a brand-new publishing company, and you are going to go out and hire the finest new writers, artists, editors, etc. currently working in the small independent firms. Note, that is the only rule in your choosing, none of your choices can be well-known working professionals. What I'm interested in, and feel your readership would concur, is who of the new blood you would assemble in this Comics Dream Team?

Anyhow, Don, that's the idea. I sincerely think were you to follow it up and do such an article, it would be most entertaining to the readers of CBG. I personally would love to see your choices and feel so would many other fans. That's all. Thanks for your time and continued success in all your endeavors.

[We will think about it and try to write something, knowing up front that it will make us few friends (those chosen) and many enemies (those not chosen). Nominations from the readership are requested.]

One problem is to determine who is eligible. There are some excellent writers and artists and editors who work outside New York, but we would hesitate to call them unknown or little known — for instance, until recently, Mike Baron, John Ostrander, and William Messner-Loebs had worked only for companies other than The Big Two. They would have been among our first choices as writers months ago, before DC and Marvel started giving them assignments, but now, according to your ground rules, they are ineligible, since they are no longer unknown.

Would companies like Eclipse, First, and Comico be eligible as a talent pool or are they considered large independent firms instead of small ones?

Rodney Schroeter

Rt 1 Hwy DE 3268

Random Lake, Wis. 53075

I bought the first few issues of *Watchmen* as they came out, but didn't get around to reading them. When I heard all the praise for the series, I thought I'd wait until all 12 had come out, to be able to read them all together. When I heard that the characters in the story were supposed to be some of the Charlton heroes that Steve Ditko did in the 1960s, I was even more interested; however, I still waited until issue #12.

I recently did read the series, and found nothing in common between Blue Beetle, The Question, and Captain Atom and their supposed *Watchmen* counterparts. It takes more than a similar costume, or a similar name, to validly say that one character is the same as another.

For Rorschach to be the same person as



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The Question, the two would have to espouse and act on the same principles. Rorschach said three times in the series that he refused to compromise. I suppose that someone with little understanding of philosophy would say, "Aha! Won't compromise! He's got the same philosophy as The Question, all right!" But in order to compromise (or refuse to do so), one must first have some principle to compromise. Rorschach did not state or portray any values whatever.

None of the characters in *Watchmen* were in any sense heroes. Nite Owl was constantly apologizing for his past life, and could never give any coherent reason for his career as a crime fighter. Such portrayals of "heroes" is an attempt to obliterate the very concept of a hero. (The only small, isolated thing I found in the series that I considered heroic was when Dr. Manhattan admitted to not believing in God.)

So many people think they can take the name of a character, whether James Bond, Sherlock Holmes, Doc Savage, The Shadow, or whomever, slap it on a totally different character and claim it's the original (or some "new improved" version).

It's something like kids painting a cat with stripes and calling it a tiger, or tying a horn on a goat and calling it a unicorn. The major difference is, I think, that the kids don't really believe their own fib.

[We don't know who told you that the characters in *Watchmen* were the Charlton heroes, but here are some facts for you:]

Alan Moore's original proposal for *Watchmen* involved using the Charlton heroes — The Question, Blue Beetle, Captain Atom, etc. However, since he planned to kill some of them, age all of them, and drastically alter the rest — and since the Charlton heroes are particular favorites of Dick Giordano — he altered the series to use new characters instead of the Charlton heroes. Since *Watchmen* was plotted based on the characters of the Charlton heroes, his new characters bear more than a superficial resemblance to those heroes.

It has nothing to do with readers seeing vague similarities or a writer creating a "new improved" version — the fact (not speculation) is that Alan began with the Charlton heroes, plotted his series, and revised the characters enough to



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make them different from the Charlton heroes without unraveling his plot.]

wildest hopes. Keep those stories coming, Eternity. I want more.

My retailer has described this book as being a "sleeper." He explained that, because of the amount of other titles on his shelves, many customers may have overlooked it or missed it all together. My reaction was that I thought it was the clientele, not *Ninja*, that were the "sleepers."

Wake up, fandom.

Benji Aro

73 A Suydam Blvd

Philadelphia, Pa. 19154

I would like to publicly praise the creators of Eternity Comics' *Ninja*. The initial "Dirty Game" storyline has just concluded and its climax went beyond my

Art changes are made on 'G.I. Mutants'

Eternity has announced some changes in the art team on *G.I. Mutants*. These changes have been made so that the book can adhere to a monthly schedule, said Publisher Brian Marshall.

Jim Dever will provide the art for the even-numbered issues. Co-creator and writer Martin Berkenwald will continue to script all future issues.

"This addition of Jim Dever

to the team should give Madman the extra time he felt he needed to maintain the quality of the art, while avoiding any scheduling delays," Marshall said. "Already we've seen some changes that we think the fans will be very pleased with. For instance, Madman has painted the beautiful wraparound covers for issues #4 and #5. He would never have had the time to do that if he had to keep up a monthly schedule. His work at *Cracked* magazine has him busy enough."

Dever's other professional work includes pencils for *Shadow Slayer* from Eternity and *Blackmoon* from U.S. Comics.

G.I. Mutants #4 is plotted, pencilled, and inked by Madman.

Reorders delayed

Copies of *Adventurers* #7 are in limited supply, according to Adventure Publications. Publisher Scott Behnke said, "Our printer shorted us 1800 copies. While this did not cut into our pre-orders, it severely limits our capacity to fill reorders."

He said that Adventure Publications has taken steps to have the 1800 copies printed but that these copies will be not available until late August. Approximately 500 copies are now available for reorder, he said, and orders will be filled on a first-come-first-serve basis.

Flashback: 10 years ago

Marvel publishes the first issue of *John Carter, Warlord of Mars*, edited and written by Marv Wolfman, illustrated by Gil Kane and Dave Cockrum (June 1977).

—Greg W. Myers

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SCIENCE-FICTION/FANTASY WORLD

Del Rey Books named publisher of the year

For the fifth consecutive year, Del Rey Books has been named Best Publisher of the Year by the science fiction newsletter, *Locus*.

Del Rey Books, founded in 1977 under the leadership of the late Judy-Lynn Del Rey, is celebrating its 10th anniversary. It is ranked as the #1 publisher of science fiction and fantasy.

Del Rey's list for 1987 included such major national and New York Times bestsellers as *Nerikla's Story* by Anne McCaffrey, *Magic Kingdom For Sale* — *Sold!* by Terry Brooks,

Guardians of the West by David Eddings, *The Songs of Distant Earth* by Arthur C. Clarke, and *Mordant's Need: The Mirror of Her Dreams* by Stephen R. Donaldson. Its list of authors also includes Piers Anthony, Michael Whelan, Isaac Asimov, and Larry Niven.

Owen Lock currently serves as Del Rey's editor-in-chief. The internationally renowned science fiction author Lester del Rey has been Del Rey's fantasy editor since the imprint was launched.

'Sea of Death' hits Walden bestseller list

New Infinities Productions Inc., in cooperation with Berkley/Ace, has announced that its first paperback release, *Sea of Death* by E. Gary Gygas, appeared on the Walden's paperback bestseller list on the week of its release.

This is the general paperback sales listing comparing the sales of all the thousands of titles offered by the book store chain. *Sea of Death* has also continued to appear on virtually all science fiction-fantasy bestseller lists for June and early July.

Two sequels to *Sea of Death* are scheduled with the next being *Night Arrant*, a collection of short stories involving the same characters as *Sea of Death*.

A number of fantasy and science fiction novels by other authors will be released by New

Infinities and Ace on a regular schedule. Already available is Peter Hanratty's *Last Knight of Albion* and Carl Sherrell's *Skraelings*.



Empery by Michael P. Kube-McDowell. Berkley, \$3.50. Reviewed by Gene DeWeese.

In this final volume of the *Trigon Disunity*, we finally meet the Mizari, the Destroyer who wiped out Earth's previous civilization 60,000 years ago but left its stellar colonies untouched.

We also meet Janell Sujata, a "small-town girl" who has the chancellorship of the United Space Service virtually forced upon her. And then there are the Nines, an Ayn-Randish group of supposedly superior intellects who have infiltrated virtually every level of government, both

on Earth and in the USS, and are busily manipulating virtually everyone.

In some ways, *Empery* is just as good as the first two volumes, *Emprise* and *Enigma*. The characters and their conflicts are both well done and gripping, the future world is worked out in fascinating detail, and the writing is getting better all the time. Even the Mizari do not turn out to be a disappointment when they appear on stage after their long build-up.

A couple of other aspects disappoint, however. For one, this time around, the ultimate solutions to the characters' problems are not brought about by the efforts of the characters themselves but by an awful lot of luck and coincidence. For another, the last hundred pages, perhaps because of all the luck and coincidence, seem rushed. And, finally, though I thoroughly agree with the "don't-shoot-first" message of the story (I even used it myself in a recent book), the politics, particularly the catch-phrases and double dealings of the shoot-firsters, seemed so closely patterned on current U.S. politics that it struck me as being more than a little heavy-handed and obvious.

However, despite my conviction that *Empery* could have

been a lot better than it was, it's not a book you should miss.

Legacy of Heorot by Larry Niven, Jerry Pournelle, and Steven Barnes. Simon & Schuster, \$17.95. Reviewed by Robert Coulson.

Niven's setting, Pournelle's plot, and Barnes's characters? Well, probably not divided that neatly, though occasionally it reads that way. The title and basic plot — the appearance of a monster, and its eventual death at the hands of a warrior — is taken from the legend of Beowulf. The first interstellar colony has settled on an alien planet with a curiously small amount of animal life and, as the story opens, has built homes and begun to grow crops and release Earth fauna into the alien ecology. There is the usual former military man urging caution and being scoffed at until the menace appears.

The menace is one of the most original alien creatures I've encountered in some time, and the entire planetary fauna is done imaginatively and quite well. The menaces are dubbed "grendels," which leads to enough Beowulf references to become tiresome, but, in general, the human reaction and ensuing conflict are very well done.

There are the usual love affairs, but they're not handled in the normal perfunctory manner of adventure novels; they show considerably more of what our benighted culture chooses to call maturity. All in all, it's an excellent novel that I hated to put down.

Flashback: 95 years ago

Harold R. Foster is born in Halifax, Nova Scotia, Aug. 16, 1892.

—Greg W. Myers

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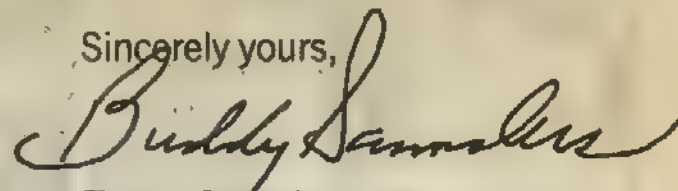
There can't be a retailer in the country who looks forward to changing distributors, but Lone Star had no choice. Fortunately, we saw the problem coming and did our homework. We selected Diamond for good reasons, chief among them Diamond's well-established reputation for first rate service.

Lone Star handed Diamond a complicated job—supplying on short notice a chain of four well-established comic-hungry stores. Diamond met and exceeded our best expectations. You, Steve—and the whole Diamond team—made the transition a pleasant experience rather than the ordeal it might have been.

Every element of our transition to Diamond was handled promptly and without error. In fact, beginning with our initial Diamond shipment, we were first in the Dallas-Ft. Worth metroplex with new comics! Now having experienced several weeks of the same excellent service, I'm certain our future dealings with Diamond will be an equally pleasant experience.

With all the above in mind, we here at Lone Star want to thank everyone at Diamond for a job well done.

Sincerely yours,



Buddy Saunders

"Inovation and Professional



LONE STAR COMICS & SCIENCE FICTION, INC.

511 East Abram Street, Arlington, Texas 76010

(817) Metro 265-0491

December 4, 1986

Steve Geppi
Diamond Comic Distributors, Inc.
1720 Belmont Avenue C-2
Baltimore, MD 21207

Dear Steve,

Back in April of 1985, after having been a Diamond account for only a few weeks, I wrote you a letter thanking you for making our transition to Diamond a smooth and pleasant experience. Lone Star Comics has now been a Diamond account for nearly two years. Excellent as your service was to begin with, it's better now. Although I know you to be a person of great integrity and superior business sense, one person cannot make a business work. It takes a team. Much of Diamond's success can be attributed to the professionals that make up the Diamond network throughout the country. Your people know what it takes to service retail accounts, and they in turn are backed by state-of-the-art equipment.

Briefly, Steve, here are a few of the reasons Diamond is my distributor: 1) Diamond is a well-run company in sound financial condition; 2) Diamond's terms are very competitive; 3) Diamond does not bypass retailers and sell at a discount to individuals; 4) Diamond personnel know comics and are eager to meet the need of their accounts; 5) Diamond offers a very thick monthly catalog listing every upcoming title plus an array of related merchandise; 6) Diamond is a reliable reorder source with good reorder terms; 7) Diamond eliminates virtually ALL shipping damage by repacking comics in special double-walled boxes; 8) Invoices are computer-generated so they are easily read and understood by both the packer on Diamond's end and the retailer on his end. This means an amazingly low error rate; and finally 9) Having met and gotten to know such Diamond people as yourself, Bill Schanes, Gerol Gerlach, Chuck Parker and others, I know Diamond attracted only the best people.

Two things in particular have impressed me recently and bear special mention.

First, Diamond is fully computerized at all warehouse locations. With the vast number of publications being listed each month, I don't think it's possible for a distributor to invoice accurately without computer aid. Here I speak from personal experience. Without computers, Lone Star couldn't possibly manage five stores. Computers have helped make Lone Star the largest comic retailer in Texas. I'm not surprised then that computers have also made Diamond the largest comic distributor.

Secondly, Steve, Diamond is a great innovator. One example is your use of Diamond trucks to bypass expensive air freight costs yet still get the comics to their destination in record time. Your truck route from Sparta to Dallas arrives in the Dallas area early Thursday afternoons, often BEFORE your competitor's air freight. And the difference in cost will save Lone Star thousands of dollars each year.

Diamond has earned my respect, trust and solid loyalty without even having a warehouse in Dallas. And Steve, even if you had no plans for a Dallas warehouse, I'd stick with Diamond. The plain and simple fact is that Diamond's Sparta warehouse serves Lone Star better than anything available locally. However, I do understand your need to open a Dallas warehouse now that Texas retailers are fast discovering what Lone Star Comics has known since April of 1985.

Steve, this letter is filled with strong praise, but it's all been earned by you and the Diamond team. In a world where quality is rarer than it should be, excellence needs to be recognized. Feel free to use Lone Star Comics as a reference any time. I am ready to tell any retailer that if he runs his business half as well as Diamond is run, he is certain to prosper!

Sincerely yours,

Buddy Saunders

Service, Diamond's the One!"

The Old Original Super-Heroes: Part VII

The Green Lantern

By Ron Goulart

M.C. Gaines didn't have much faith in super-heroes. Having assisted at the birth of both *Famous Funnies* and *Superman*, he felt comic books which reprinted newspaper strips were still the best bet and that youthful readers of the '30s wouldn't fork over their dimes for more than one costumed crime-fighter.

Superman is nearing his half-century mark and several of his most successful rivals will soon be 50 themselves. It seems an appropriate time to look back at the pioneering super-heroes. Each time one of these old-timers gets revised and revamped, critics and reviewers are likely to complain that he isn't what he used to be. Usually, though, it's only an incarnation of a decade or two that's being used for purposes of comparing and contrasting. What we'll be doing in this series is going all the way back to the beginning to examine such heroes as *Superman*, *Batman*, *Captain Marvel*, and *The Spectre* as they were when they first appeared on the newsstands.

That's why the first comic book he packaged for DC

included not a single super-hero among its original characters and contained reprints of such long-time favorites as *Mutt & Jeff* and *Reg'lar Fellers*. All-American Comics, edited by a youthful Sheldon Mayer, was nearly a year and a half old before Gaines capitulated and allowed a super-powered hero to darken its pages. The fellow in question was *The Green Lantern*.

Actually, a sort of costumed character had started appearing in the magazine several months before the advent of *The Green Lantern* and he even had a super-heroish name. But *Gary Concord the Ultra-Man* was really a science-fiction adventure serial set in 23rd-Century America. Written and drawn by Jon L. Blummer, best known as the creator of *Hop Harrigan*, the feature mixed borrowed *Buck Rogers* trappings, jitters about the impending American involvement in the Second World War and settings that look to



Green Lantern meets the love of his life (art by Mart Nodell).

Marty Nodell

The Green Lantern still shines

By Kim Metzger

When you enter the artists' room in some of the larger conventions today, you may notice a man who is more mature than most of the other artists present. He is drawing color sketches of one of the most dynamic characters of comic books' Golden Age, the original *Green Lantern*. No one has a better right to draw the character: This is Marty Nodell, who created *Green Lantern* in the early 1940s.

Nodell's involvement in the comics industry came in part through timing. "In 1937," Nodell said, "I came to New York from Chicago after extensive art education. I came packed full of letters to see about getting into advertising, for which I was trained. I found that jobs were not easy to get because of the Depression."

"Then I found there was a new thing going around, and that was comics. So I did some individual freelance comics for independent publishers. After I got used to comics, I went to see the publishers of DC Comics. Sheldon Mayer, the editor, told me that they had a need for a new title. If I were to think of something, fine, they'd consider it." The seed had been planted for the creation of *Green Lantern*.

"On the way home that very

day, on the train, I saw a trainman in the trough of the subway in New York waving a red lantern. That meant 'train stop,' or 'I'm down here doing repairs.' Then he waved a green lantern. That sounded good. On the way home, I made notes. I couldn't think of a better title. I tried thinking of a human title. I came up with 'Green Lantern' and nothing else. I developed roughs, layouts, and the origination of it."

"I was interested in both Greek fantasy and ancient Chinese lore, so I put all these elements together with the green lantern. I showed it to Mayer, the editor. In about four days, he called me and asked me to come and see Mr. [M.C.] Gaines. The rest," he said, laughing, "is history."

Asked about the story that *Green Lantern's* alter-ego, Alan Scott, was originally going to be named Alan Ladd (an anagram of *Aladdin*), Nodell said, "I really don't know of that at all. We did think of *Aladdin's* lamp, but that was after I had drawn the thing. The editors said, 'This looks like it could be *Aladdin's* lamp.' But I didn't want that. I wanted a train's lantern. So we modernized it, and that's where it came to be the first element."

Nodell didn't sign his real

name to his early work but used a pseudonym, Mart Dellon. "I didn't want my name associated immediately with that if I were to go into advertising. Nobody in schools would allow a youngster to hold a comic book or to look at one. After a while, when we were doing a lot better in comics, my editor suggested I keep my name because they'd want to do a write-up on this and that about me. So they did and I did."

Nodell's pseudonym also created a problem in telling his future wife what he did. "People introduced me to Carrie and she didn't believe what I did for a living. So I dragged her to a stationery store and showed her just what I was doing. She still didn't believe me because at that time I was signing them 'Mart Dellon.'" Eventually, he did convince her. They were wed on Jan. 4, 1941, and have been married ever since.

Nodell can't recall all the other comics projects he worked on over the years, except for a stint from 1948-50 at *Timely*. "I did some *Captain America* pencils with Stan Lee. I pencilled *The Human Torch* and some other science fiction and horror books. I also did a lot of writing now and then."

By 1950, Nodell had left comics to work in advertising. "I won lots of awards. I thought the earnings were much greater than in comics, especially in those days. I stuck with it and did very well in advertising. I did ads for Swanson Foods, Proctor & Gamble, Kellogg's cereals, and Folger's Coffee."

Nodell is still involved with advertising, but is doing some comics work again as well. "I can work on both. Whenever the comics come up with something interesting, I do the comics, a few pages for Roy Thomas, once in a while a character page. Otherwise, I do sketches, drawings, paintings. I did a recent one for Steve Geppi which he liked very much. I'll be doing more of that."

Nodell began attending conventions about three years ago. "The first one was, I think, in Miami, then Chicago. After that, I went to Orlando. What I do mainly are individual 8½x11" sketches and sell them. Or I sell more finished artwork, all in



Mart Nodell, using a pen name, draws his creation.

have been inspired by the architecture of the then-ongoing New York World's Fair.

Concord was noted for his "mental and physical superior-

ity" and ran the USA under the title of High Moderator. Determined to keep his country at peace, he resorted to all sorts of SF gadgetry to accomplish that. He was also handy with his fists. On one occasion, he spanked an opponent to teach him a lesson.

Because Blummer used the penname Don Shelby, which is an anagram of "By Sheldon," Sheldon Mayer has sometimes been credited with scripting this feature. Mayer has assured me that such was not the case.

Ultra-Man was in *All-American* from #8 (November 1939) through #19 (October 1940).

The *Green Lantern* was introduced in the 16th issue and you got your first glimpse of him on the cover, drawn by Sheldon Moldoff, all decked out in his red-and-green costume and charging along a girder toward a hoodlum with a tommygun. That was just about the only look at his costume that month, since the origin story, written by Bill Finger and drawn by Mart Nodell, didn't get around to showing it until the final panel.

Nodell, who was about 25 at the time, had walked into the *All-American* offices down on Lafayette Street in Manhattan with an idea for a new character. Mayer was not especially impressed. "Nodell's drawing was crude," he has said. "What he did have, crude as he was apt to be in his drawing, was an effective first page. He had taken the lead from the *Superman* motif and applied the *Aladdin* idea to that. I don't know if he included the ring, but he did have the hero with the magical lantern. I didn't want to take it. I thought, what the hell, this is the direction we're already going in and Nodell didn't seem good enough to handle the feature. And yet he had walked in with the idea. I wasn't going to use *Green Lantern* and do it with somebody else. So Bill Finger and I fleshed out the concept... As for Nodell, he made an intense effort to improve."

The origin episode told of a strange meteor that crashed years ago in China, burning with a weird green flame. The meteor had the ability to speak and prophesy. A magic lamp was made from the green metal and that eventually wound up being converted into a green lantern. Young engineer Alan Scott fashioned a ring from the lantern's metal, at its suggestion. Once he slipped that on, he became loaded with supernatu-



Carrie Nodell shows off her own *Green Lantern* ring.

(*LANTERN*, Page 24)



Marty Nodell (left) presents a *Green Lantern* painting to Steve Geppi of Diamond Comic Distribution at the Chicago ComiCon.

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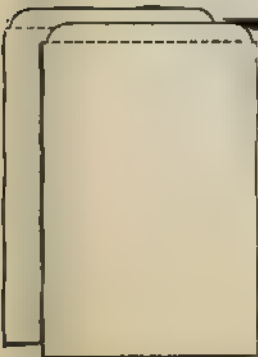
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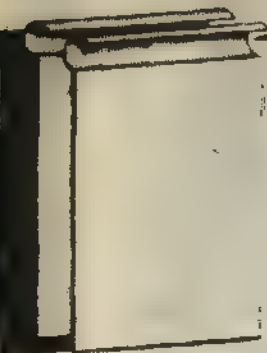


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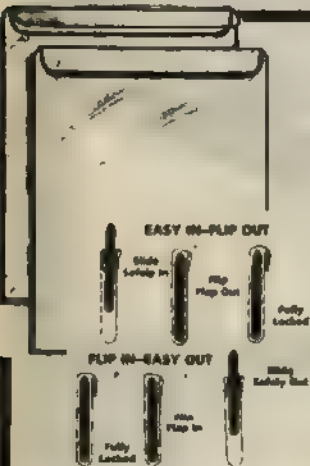
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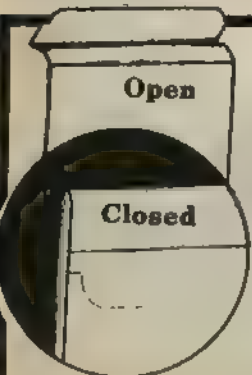
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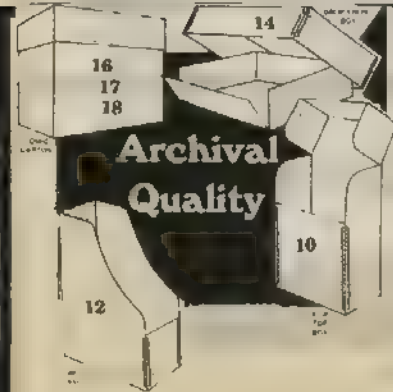
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			3000	91.00/per M	(294)
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			500	86.00	(56)
			1000	122.00	(112)
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LANTERN (From Page 20)

ral powers. He was "able to streak through the air, to be immune to all metals, to walk through obstacles."

He did suffer from an Achilles heel, however. As Alan realized after he had been knocked silly with a wooden club — "Curious ... lead bullets and steel knives don't get me ... but wood does! Guess I'm only immune to metals!"

GL was one of those heroes who gave considerable thought to his get-up and he was fully aware of the importance of the right sort of costume. Once he had decided he must henceforth fight against evil, he concluded, "I must make myself a dreaded figure! I must have a costume that is so bizarre that once I am seen I will never be forgotten!"

The rituals that would eventually become familiar to all loyal Green Lantern readers took a few months to develop. In his second adventure Alan first touched the ring to the lantern before embarking on a mission and got charged up with power. In the third adventure he added a little recitation while recharging — "And I shall shed my light over dark evil, for dark things cannot stand the light of the Green Lantern!"

In *All-American* #18 (September 1940) Alan acquired a lady friend, one Irene Miller, whom he met during a caper at the New York World's Fair. She

liked him, but, of course, was fonder of the mysterious Green Lantern — "I'd love to meet him and thank him! He's marvel-

ous!"

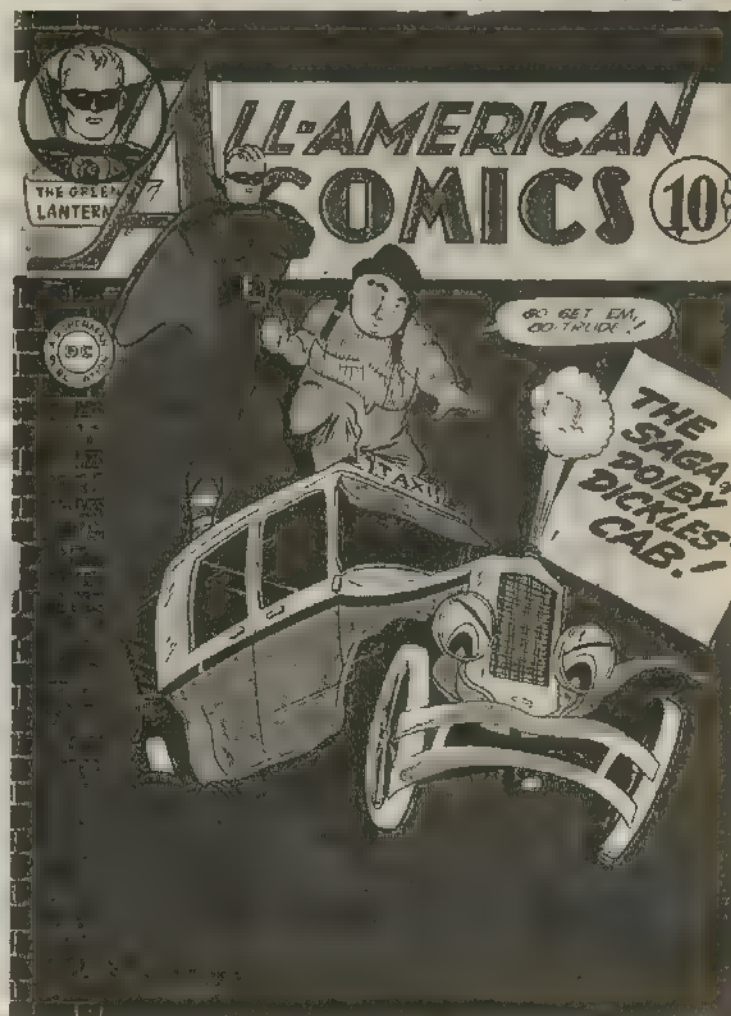
Two issues later, Alan, now calling himself a radio engineer, got himself hired by the Apex

Broadcasting Company in order to do some undercover investigating of a murder. "And come to think of it," he mused, "work-

ing for a radio broadcasting system would be a great help to me in all my activities as the Green ..."
(*LANTERN*, Page 26)



The Sheldon Moldoff version, at the New York World's Fair.



Irwin Hasen's version of the dynamic duo.

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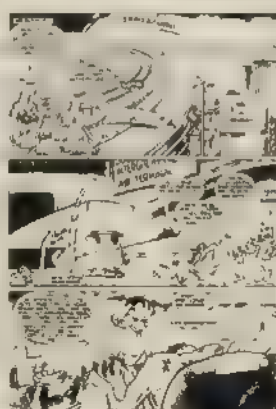
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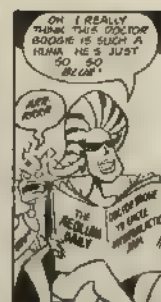
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LANTERN

(From Page 24)

Lantern... I'd get all the news reports first hand."

It turned out Irene worked at Apex as a secretary. After solving the murder, Alan stayed on there and he and the young lady

began a long-term Clark Kent-Lois Lane relationship.

GL, in the manner of many an early super-guy, concentrated on

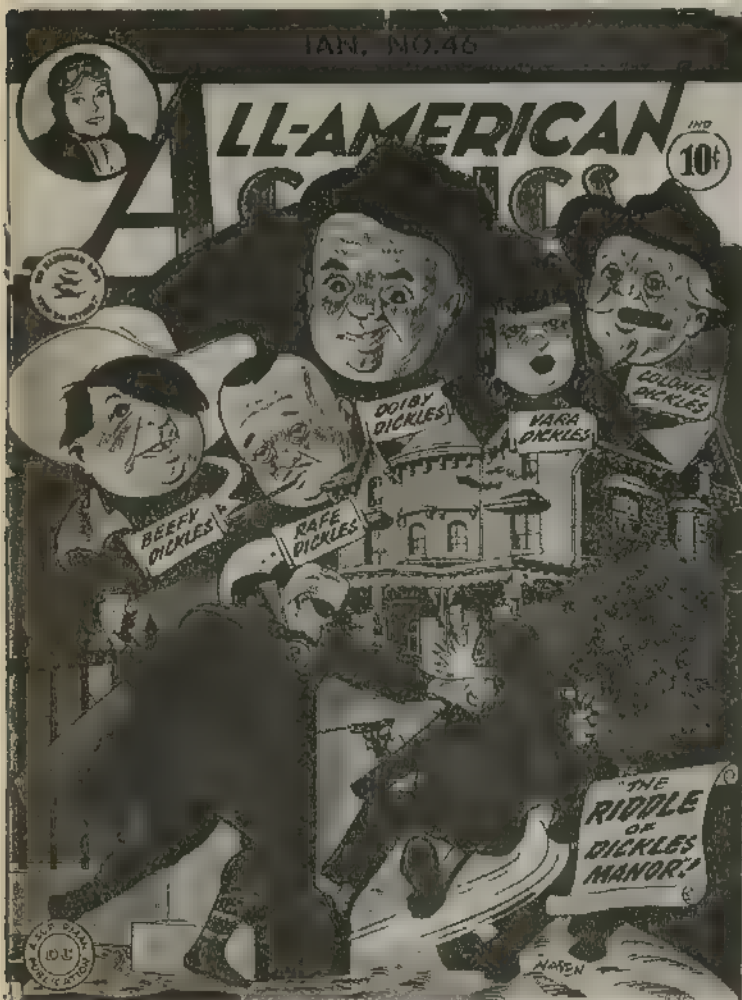
urban ills. He went after crooked politicians, construction racketeers, loan sharks, and gangsters. Despite a lack of world-class vil-

lains and burdened with initial Nodell artwork that would win no prizes, Green Lantern swiftly became a hit. He joined the *All Star* lineup with the second issue, was awarded a book of his own in the summer of 1941, and branched out into *Comic Cavalcade* the following year.

A relatively unsung hero in the Green Lantern saga was a New York-born young cartoonist named Irwin Hasen. A veteran of a couple of comic shops, he began ghosting GL stories with *All-American* #26 (May 1941). Hasen had a loose, cartoony style, with Caniff touches in his inking, and a highly individual way of laying out action. Never one of the stars of the Golden Age, Hasen was nevertheless a very effective artist and was much admired by his peers. Alex Toth, for example, was a great admirer of his work.

Hasen drew most of the GL adventures through *All-American* #51 (July 1943), with some help from inkers like Chester Kozlak. Hasen did the story in #27 (June 1941) which introduced The Green Lantern's unorthodox sidekick, cab driver Doiby Dickles. The pudgy Doiby was tough and excitable — "When a guy smashes me doiby, dat's de last straw!" — and Mayer has said he was inspired by Lou Costello, the plump half of the immensely popular 1940s movie comedy team of Abbott &

(LANTERN, Page 28)



Hasen again, with an Old Dark House story.



Jon L. Blummer's semi-super-hero.

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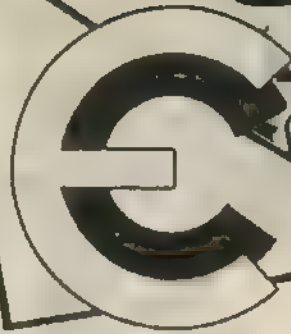
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DORKIN '87

LANTERN

(From Page 26)

Costello. It's also possible that writer Finger was influenced by the feisty, English-mangling cabbie who was part of the crew of The Shadow.

Early in 1942, Doiby chanced to get a glimpse of GL without his mask and realized he was Alan Scott. Up until then he'd been one of the few sidekicks who was unaware of the true identity of his partner. "Well, Doiby, I knew sooner or later you'd find out," said The Lantern resignedly. "But we've got to keep it a secret, even from Miss Irene Miller."

Now and then, in subsequent issues, Doiby took to dressing up in a baggy pants version of the GL outfit and calling himself Devastatin' Doiby. He explained to a nonplussed GL, "Aw, boss ... I wanna have another personality, too ... just like you!" This sort of burlesque companion must have amused Mayer, but apparently readers were not quite ready for such a violation of the basic rules of the superhero trade and the costumed Devastatin' Doiby did not last very long.

The Green Lantern tales of the war years were some of the best written of the period, with scripts initially by Finger and then by science-fiction writers such as Henry Kuttner and Alfred Bester. The plots mixed mystery, fantasy, and comedy, offering everything from Wild West adventures — "Deep in the Heart of Crime" — to old dark house mysteries — "The Riddle of Dickles Manor."

After Hasen's departure, Paul Reinman settled in for a long stay as artist. The first adventure he illustrated, in *All-American* #53, introduced a poetic variation of GL's charging-up incantation — "In brightest day, in blackest night, no evil shall escape my sight. Let those who

worship evil's might beware my power — Green Lantern's light!" This eventually became the standard speech for such occasions.

All-American #63 saw the arrival of one of the first memorable protagonists — Solomon Grundy. This palefaced Heap/Swamp Thing-type fellow seems to have been the creation of Alfred Bester.

The postwar GL, with art by Reinman, the returned Hasen, and Toth, went in more for combating colorful foes — such as The Sportmaster and the lady known as Harlequin. GL also replaced Doiby with a wonder dog. He made his last appearance in #102 (October 1948) and after that the magazine, giving in to a new trend, became *All-American Western*. GL hung on in his own magazine until the spring of 1949 and then went into a temporary retirement.

IN BRIGHTEST NIGHT, IN
DARKEST...no...er... IN
DARKEST
LIGHT, IN
DAILY
NIGHT.
...uh...
DARN!



Flashback: Five years ago
Cyborg stars in the first issue of a four-part mini-series by Marv Wolfman, George Perez, and Brett Breeding. *Tales of the New Teen Titans* #1 is dated June 1982.

—Greg W. Myers

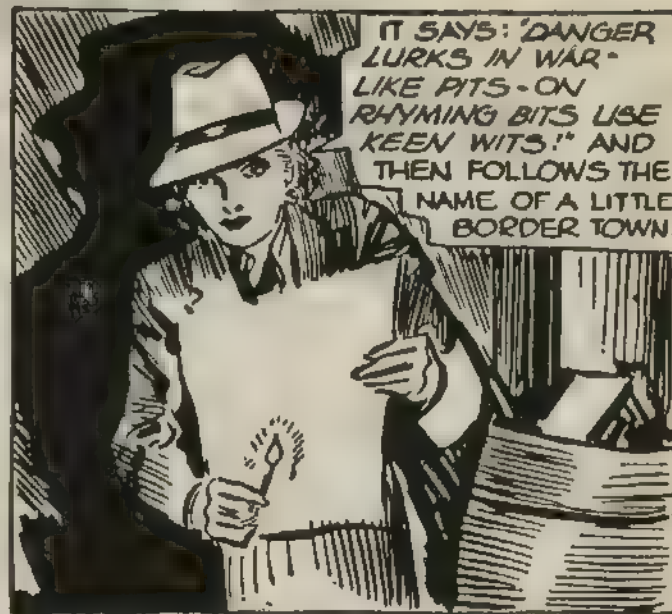
Arcadia to reprint 'Myra North'

Arcadia Publications will be releasing a series of books reprinting bygone comic strips. The purpose, a company policy statement said, "is to make available to the public the wealth of comic strips which have merited preservation by reasons of artistic or creative excellence or sheer entertainment and to rescue deserving strips from the deterioration inherent in fragile newsprint."

The first entry in this series is *The Strange Adventures of Myra North, Special Nurse*. It will be released in August.

Myra North was created by writer Ray Thompson and artist Charles Coll for the NEA Service. With Frank Godwin's *Connie*, it was one of the few girl-adventure strips around. It ran from Feb. 10, 1936, to Aug. 31, 1941.

Myra North is a trained nurse who, with her boyfriend Jack Lane (an insurance investigator) and Lane's Oriental aide, Lew Wen, are recruited as special agents by the mysterious 'M' to combat sinister forces at work in the days before World War II.



They become involved with everything from deadly secret weapons to mummies and voodoo curses.

Myra North is an 80-page, 8 1/2 x 11" trade paperback printed on white book paper. It contains two complete episodes from 1936 — "The Secret Tomb

of Rohatep" and "Shifting Volcanoes." Retail price is \$7.95, and the book will be available in comics shops, through mail-order retailers, or postpaid directly from the publisher: Arcadia Publications, 6030 W. Coldspring Rd., Greenfield, Wis. 53220.

Fantagraphics adds record label

Fantagraphics Books has announced the formation of a new division: FBI Records.

Co-publisher Kim Thompson will head the imprint and the first project will be a flexi-disk insert in *Critters* #23. Thompson said he is also looking into the possibility of a limited hard pressing of the record, containing songs by Alan Moore and Ty Templeton.

The label was created to press the flexi-disk. Thompson, however, hinted that there were plans for other FBI Records.

Critters #23, on sale in mid-December, will include a flexi-

disk, each side of which will feature a song written and performed by a comic-book creator.

"A Right to the Blues" will be a teddy bear's lament performed by Teddy Payne and the Bluebears (Ty Templeton). Templeton will also provide art and story for a 10-page Teddy Payne story and the cover for *Critters* #23.

"March of the Sinister Ducks" is written and performed in a cabaret-style by Alan Moore and friends. The song was released a few years ago in England in a limited edition.

Templeton, known for his

seven-issue *Stig's Inferno*, is a television personality in his native Toronto. He was also the lead singer with a band called The Elements.

The 64-page comic will retail at \$3.75 and will go on sale in comics specialty shops in December. Copies will also be available at \$4.25 from Fantagraphics Books, 1800 Bridgegate St., Suite 101, Westlake, Calif. 91361.

Fantagraphics Books is the second comic-book publisher to announce formation of a record imprint. Eclipse Comics, also in California, recently announced it will have its own record label.



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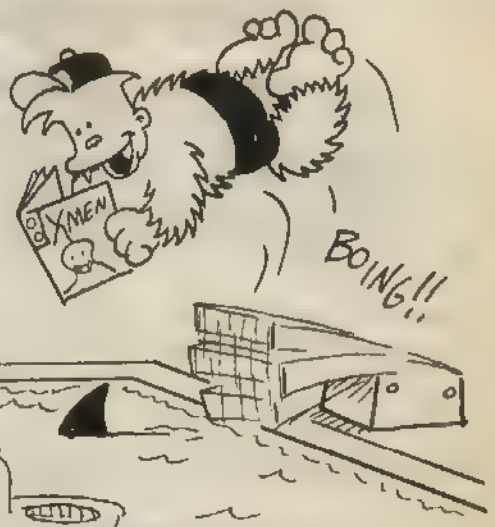
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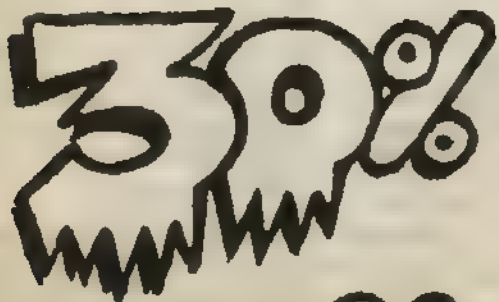


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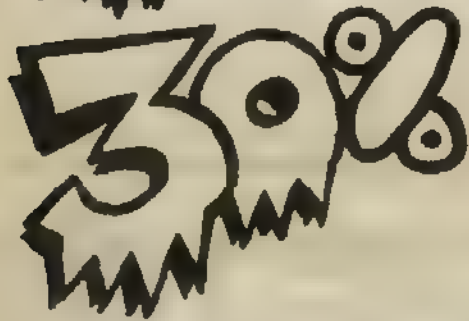
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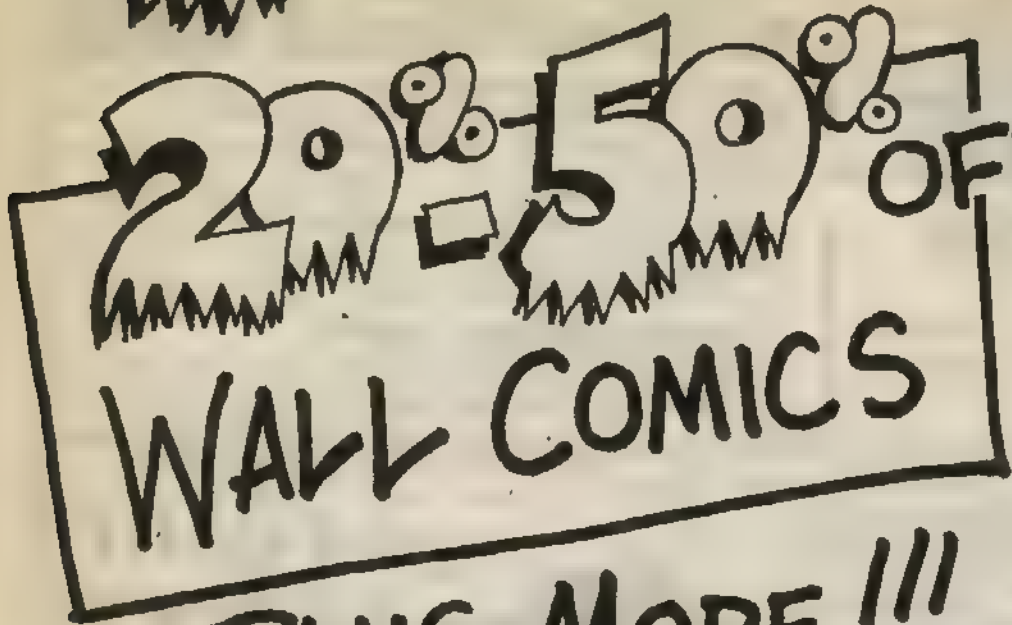
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BUSINESS WORLD

Eternity gears up for 'Ninja' campaign

Strict monthly schedule, special issue, graphic novel planned

Brian Marshall, publisher of Eternity Comics, announced plans to revitalize what he said is the company's most popular title, *Ninja*.

"We want this [comic] book to stay popular, and that means not resting on our laurels," he said, outlining what the campaign would entail.

"Our main concern is getting the book back on a regular monthly schedule. We've had problems with this in the past, so we have taken the book off our solicitation for a brief period: about three months.

"I want distributors and retailers to understand that this is not a 'hiatus.' That word always spells trouble. This layoff will allow us to catch up on art chores, and once that happens,

we can get back on our monthly schedule."

"Mickey Ritter is slated to take over as regular inker of the book as of issue #7. We've used Mickey a lot, and we think he is one of our best inkers. He is also the regular inker of *Mighty Mites*. He worked on *Ninja* once before, over Kevin Farrell's pencils in the second issue. Ironically, Mickey worked with penciller Jim Dever on *Shadowslayer* (a book about a ninja killer). When James Palmiotti told us of his decision to leave *Ninja*, we felt that we would need an inker of comparable excellence. Obviously, Mickey Ritter fits the bill."

"In September we will release a *Ninja Special*. You might call it an annual, though

we will have to wait and see how well this one does before we plan any future issues. The story is by regular *Ninja* writers C.J. Henderson and Pete Palmer, and will be illustrated by Marvel artists Mark Beachum and Rick Bryant. The plot of this *Special* issue involves an evil assassin who is murdering important Japanese trade merchants. Kate, the book's main character, and her fellow Suicides must try to stop this deadly man."

"Finally, we have collected

the first six issues of *Ninja* under one cover as a graphic novel. Artist Kevin Farrell will provide new pages of artwork, and inker James Palmiotti will go over the original pages with ink wash, giving the 'Dirty Game' a whole new look. Tim Truman, of *Scout* fame, writes the introduction, and hardboiled magazine writer Wayne Dundee has provided an afterword. The book will also feature a new wraparound cover pencilled by Kevin Farrell, and inked by Rick

Bryant. It will be 176 pages with a \$9.95 price tag. Extensive advertising in *Ninja* magazines is planned. Look for this one in October."

Marshall said that future stories in *Ninja* will be shorter, running two or three issues, and will concentrate on the ninja aspects of Kate's character.

"Beyond just helping the title's sales, we think this proves that Eternity stands behind their books 100%," Marshall said.

Kitchen Sink Press delays two titles

Two Kitchen Sink Press publications have had their release dates delayed for one month because of editorial and scheduling difficulties.

They are *Xenozoic Tales* #4, delayed from a late-August release until late September; and *Alien Fire* #4, delayed from a late-September release until late October.

Publisher Denis Kitchen said, "In the case of *Xenozoic Tales* #4, writer-artist Mark Schultz ran into time troubles while completing his 20-page story for #3, which is in the shops now. We will leave it up to the reader of *Xenozoic Tales* to decide whether the detail Schultz put into his story, his design, and his pencilling and inking made the wait worthwhile. However, because of the extra time taken to render #3, he needs another month to schedule #4.

"*Xenozoic Tales*, by the way, has been experiencing extremely gratifying acceptance in the market, as witnessed by sales and the letters of praise Kitchen Sink Press receives on a steady basis. In addition, a European publisher has committed to release a serialized color version of the series in France and other countries — an unusual procedure for a new title and an artist previously unknown in the comics field.

"*Alien Fire* is experiencing much the same time problems as *Xenozoic Tales*. Because co-writer Anthony F. Smith and co-writer and artist Eric Vincent are writing and drawing serious science fiction that demands close attention to detail, the title has had scheduling problems since its inception. Beginning with #4, set now for October, part of the book will be devoted to Basil Wolverton's *Spacehawks*. The inclusion of Wolverton's work will not only add a new dimension to the title, it will enable Smith and Vincent to more closely adhere to their schedule.

"*Alien Fire* #3 is in the final stages of preparation now, and should be on the stands within a month. The title has also received much acclaim, most recently from Jean Giraud (Moebius), who, at the recent Chicago Comics Convention, cited it as a favorite of his," Kitchen said.

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—Greg W. Myers

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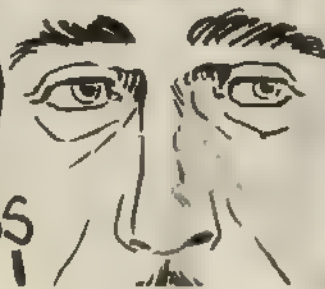


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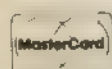
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MILLENNIUM

WEEK ONE On Sale October 6 (January Cover Date)	WEEK TWO On Sale October 13 (January Cover Date)	WEEK THREE On Sale October 20 (January Cover Date)	WEEK FOUR On Sale October 27 (January Cover Date)
Millennium #1 Flash #8 Justice League Int. #9 Outsiders #27 Wonder Woman #12	Millennium #2 Batman #48 Blue Beetle #20 Legion #42 Secret Origins #22 Superman #13 Young All-Stars #8	Millennium #3 Adventures of Superman #436 Booster Gold #24 Green Lantern Corps #223 Infinity, Inc. #46	Millennium #4 Teen Titans Spotlight #18 Action #568 Captain Atom #11 Detective #382 Suicide Squad #9 Spectre #10
WEEK FIVE On Sale November 3 (February Cover Date)	WEEK SIX On Sale November 10 (February Cover Date)	WEEK SEVEN On Sale November 17 (February Cover Date)	WEEK EIGHT On Sale November 24 (February Cover Date)
Millennium #5 Flash #9 Wonder Woman #13 Justice League Int. #10 Outsiders #28	Millennium #6 Superman #14 Blue Beetle #21 Legion #43 Secret Origins #23 Young All-Stars #9	Millennium #7 Adventures of Superman #437 Booster Gold #25 Green Lantern Corps #221 Infinity, Inc. #47	Millennium #8 Spectre #11 Teen Titans Spotlight #19

Steve Englehart • Joe Staton • Ian Gibson

MILLENNIUM
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you'll want to read ALL the crossover titles!

MILLENNIUM
The dawn of a new era.
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700 East State Street, Iola, Wisconsin 54990 (715) 446-2214

Millennium, the world's first weekly crossover series, premieres in September. Above is one of the ads comics shops may use to publicize the event in their areas; it is eligible for up to 75% credit under DC's co-op program. Each store can put its own address in the ad; we put CBG information in to demonstrate how it works.

Marvel names Dale Kanzler assistant direct sales manager

Dale Kanzler has joined the Marvel Comics Direct Sales staff as the new assistant direct sales manager for administration.

A native of Louisville, Ky., Kanzler previously worked as assistant director of travel promotion and program implementation at National Field Marketing Corp., and most recently as acting sales manager and pro-

motions coordinator for DC Comics.

He will coordinate co-op advertising and promotion credits, rack credits and the Marvel order form.

Kanzler joined the Marvel staff June 15, filling the position left by Peter David, who relinquished his staff job for the life of a freelance writer

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2	17.50	35.00	50.00	100.00	160.00
3	10.00	20.00	30.00	60.00	100.00
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5, 6	6.00	12.00	18.00	30.00	50.00
7-10	5.00	10.00	12.50	25.00	40.00
11-15	3.50	7.00	8.00	18.00	30.00
16-20	2.00	4.00	5.00	10.00	15.00
21-30, 100	1.50	1.50	2.25	4.50	6.00
AVENGERS 1	20.00	40.00	60.00	120.00	200.00
2	7.50	15.00	22.50	45.00	70.00
3	5.00	10.00	15.00	30.00	45.00
4	2.50	5.00	7.50	15.00	20.00
5-10	1.25	2.50	3.75	7.50	11.00
11-15	1.25	2.50	3.75	7.50	11.00
DAREDEVIL 1	12.50	25.00	37.50	75.00	120.00
2	6.50	12.00	18.00	30.00	50.00
3	3.50	7.00	10.00	20.00	30.00
4	2.00	4.00	6.00	10.00	15.00
5	1.25	2.50	3.75	7.50	11.00
FANTASTIC FOUR 1	45.00	90.00	175.00	350.00	800.00
2	25.00	50.00	75.00	150.00	250.00
3	20.00	40.00	60.00	120.00	200.00
4	15.00	30.00	45.00	90.00	150.00
5	11.00	22.00	33.00	65.00	110.00
6-10	8.00	16.00	24.00	48.00	80.00
11-12	5.00	10.00	14.00	28.00	48.00
13-15	3.50	7.00	11.00	22.00	36.00
16-20	2.50	5.00	7.50	15.00	25.00
21-30, 48	1.75	3.50	4.50	9.00	12.00
31-40, 49, 50, 100	75	1.50	2.25	4.50	6.00
INCREDIBLE HULK 1	32.50	65.00	100.00	200.00	325.00
2	12.50	25.00	37.50	75.00	125.00
3	9.00	18.00	27.00	54.00	90.00
4	6.00	12.00	18.00	36.00	60.00
5	4.00	8.00	12.00	24.00	40.00
6-10	3.00	6.00	9.00	18.00	30.00
11-15	2.00	4.00	6.00	12.00	20.00
16-20	1.50	3.00	4.50	9.00	15.00
21-30, 48	1.25	2.50	3.75	7.50	11.00
31-40, 49, 50, 100	17.50	35.00	52.50	105.00	175.00
IRON MAN 1	30.00	60.00	90.00	180.00	300.00
2	10.00	20.00	30.00	60.00	100.00
3	5.00	10.00	15.00	30.00	50.00
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Stanley 2 F 7.50 loose staple KRAZY COMICS (1ST SERIES) 11 VG 7.50 14 VG 7.50 LAD A DOG 2 VG 4.50 LANCELOT LINK 1 F-VF 5.25 photo cover 2 VF NM 8.00 photo cover LANCER 1 VF+ 12.75 photo cover 2 G-VG 3.75 photo cover 3 VF 12.75 photo cover 4 VF 3.50 LAND OF THE GIANTS 1 VF 7.50 photo cover 5 F+ 4.75 LAND UNKNOWN, THE 4C845 VF NM 54.00 Toth art LAREDO 1 VF 10.50 photo cover 10 G+ 35.00 origin/Anderson art 11 VG 48.75 Anderson art painted c. LASH LARUE WESTERN 2 G+ 24.50 photo cover LASSIE 1 G-VG 6.50 2 G-VG 6.50 4 F 4.50 5 F 5.75 10 VG 3.75 20 VG-F 5.50 Matt Baker art 21 VG 4.75 Matt Baker art 22 F 6.00 Matt Baker art 27 VF 3.50	28 VF+ 4.50 30 VF 4.50 32 VF 3.75 33 VF 3.75 34 F VF 3.25 37 VF NM 5.00 NN VF 15.75 Red heart giveaway LAST HUNT, THE 4C678 G VG 5.00 photo cover LAUGH COMICS 26 G-VG 18.00 29 G 9.00 38 FR 6.00 39 G-VG 14.50 40 VG+ 11.00 41 G 4.25 Debbi by Wagon 44 VG 10.25 47 VG 4.50 loose staple 65 VG 6.50 77 VG 6.50 78 G-VG 5.25 92 G-VG 5.25 97 G-VG 3.75 103 VG+ 3.25 104 VG+ 3.25 105 VG+ 3.25 110 VG+ 3.25 111 F 3.75 112 VG+ 3.25 113 F VF 6.00 114 VF 6.75 117 VG+ 3.25 118 VG+ 3.25 119 VG+ 3.25 120 VG+ 3.25 121 VG-F 3.50 124 VG-F 3.50 125 F VF 6.00 126 F 3.75 127 VG+ 3.25 128 F 5.25 LAW AGAINST CRIME 3 PR 13.00 Cole c/a. used in SOTI LAW BREAKERS 10 G+ 5.75 12 G VG 6.00 13 G VG 6.00 14 G+ 4.50 15 VG 21.50 acid in face cover LAWBREAKERS 9 VG+ 5.25 LAWBREAKERS ALWAYS 75 VG 6.75 hole through book 76 G+ 6.75 77 VG-F 12.75 78 VG+ 12.00 109 G+ 4.25 112 G+ 4.25 114 VG 6.50 115 F 5.50 1" tear on cover 118 VG 7.25 119 G-VG 5.50 124 VG 6.75 129 VG 6.75 130 VG 6.50 146 G-VG 4.25 162 VG 5.00 198 VG 3.50 199 VG+ 3.25 LITTLE LUTU 36 VG 15.00 LITTLE LUTU IN PARIS 165 G-VG 6.75 LITTLE LUTU 198 VF NM 5.00 199 VF 3.75 192 VF NM 5.00 193 VF 3.50 194 VF+ 4.50 196 VF NM 5.00 198 VF NM 5.00 LORNA THE JUNGLE GIRL 23 VG 6.00 LOST WORLDS Toth art 5 VG 27.00 6 VG+ 18.50 Toth art LOVE MYSTERY 1 VG 18.75 photo cover LUCY SHOW, THE photo cover 1 VG-F 10.75 LUNE SHORT'S 4C739 VF 7.00 Bounty Guns, Drucker art small chip on spine 4C771 VF 11.00 Brand of Empire 4C848 VF 12.00 Marauders' Moon 4C875 VF 12.00 Trumpets West LULU & TUBBY AT SUMMER CAMP 2 G-VG 12.00 5 G+ 9.00 LULU & TUBBY HALLOWEEN FUN 2 VG+ 16.00 LULU & TUBBY IN ALASKA 1 VG+ 16.00 LULU & TUBBY IN AUSTRALIA 42 VG 14.00 LULU & TUBBY IN HAWAII 29 VG 14.00 LULU STORYTELLING TIME 1 VG 17.00 LYNDON B. JOHNSON photo cover NN F VF 6.50 MAD 2 PR 17.50 Davis cover 3 G-VG 39.00 7 VG 31.50 8 F 45.00 9 VG 31.50 10 F+ 60.50 11 G 18.00 Wolverton art 12 VG 30.00 13 F 38.00 14 VG+ 32.00 15 FR 9.75 16 F 13.50 1" tear on bc 17 VG 21.00	Nostrand art 10 G-VG 17.25 11 F 64.75 Wolverton art 12 F 51.75 small piece miss on front cover injury to eye cover 13 G+ 8.00 14 G-VG 10.75 15 G 9.00 living dead junkies 16 G+ 8.00 writing on cover drug story 17 G-VG 11.50 18 VG 25.75 chipped corner severed head cover 19 G-VG 11.75 2 covers MOD SQUAD, THE 1 F+ 7.50 photo cover 2 VF 5.25 photo cover 3 F+ 4.25 photo cover MODERN COMICS 56 VG 23.25 64 F 18.00 water damaged 86 G+ 13.00 87 G-VG 17.25 89 VG 21.25 92 VF 45.50 93 VG 19.75 94 FR 7.25 MONROES, THE 12 534-704 NN VG 3.75 MONTE HALE WESTERN 44 FR G 4.25 photo cover in all 57 VG 7.50 58 G-VG 6.75 70 G VG 6.00 MONY HALL OF THE U.S. MARINES 8 VG 4.25 MOVIE COMICS (FICTION HOUSE) 1 G-VG 36.00 MR. DISTRICT ATTORNEY 1 FR 9.00 ragged split cover 3 G VG 11.75 4 G+ 9.75 13 G 4.50 17 G-VG 7.25 19 G+ 5.50 20 G-VG 7.25 21 VG+ 7.25 22 VG 6.50 36 VG+ 7.25 38 G+ 4.25 41 G 4.25 42 VG 6.75 58 G+ 4.25 MURDER INCORPORATED 1 G+ 16.25 1948 MUTINY ON THE BOUNTY (MOVIE COMICS) NN F+ 7.75 Brando photo cover MYSTERIES WEIRD AND STRANGE 1 G-VG 14.00 2 G+ 6.00 3 G+ 4.25 7 VG 7.25 8 VG 7.25 11 VG 7.25 MYSTERY TALES 1 F 29.50 slightly warped
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Pied Piper Press Inc. assignment agreement

Following is the complete text of the agreement between Pied Piper Press and Scott Rosenberg. See story on Page 1.

This Assignment constitutes an Agreement between Pied Piper Press Inc., 973 Cherry St., SE, P.O. Box 6969, Grand Rapids, Mich. 49516, and Mr. Scott Rosenberg / Amazing Publishing / Wonder Publishing / Eternity

Publishing, 2635 Lavery Court #11, Newbury Park, Calif. 91320-1502.

In consideration of the sum of one dollar (\$1.00), and the covenants contained herein, Pied Piper Press Inc., hereby agrees and assigns to Eternity Publishing Co., 2635 Lavery Court #11, Newbury Park, Calif. 91320-

1502, by way of sale, in their entirety, the Publishing Agreements on the following properties, *Lawrence & Lim's Ex-Mutants*, *The New Ex-Mutants*, *The New Humans* and *The Wild Knights*.

This Assignment shall be effective in the following manner:

A. Commencing immediately with *The New Ex-Mutants*, *The Wild Knights*, *Ex-Mutants Graphic Novel*, and the *Ron Lim's Ex-Mutants Pin-Up Book*

B. Commencing with the installment of the Work following *Lawrence & Lim's Ex-Mutants #8*, and *The New Humans #3*, or on Nov. 1, 1987, whichever comes first. After Nov. 1, 1987, Pied Piper Press Inc. and/or their subsidiaries or affiliates will not print or publish any *Ex-Mutant* material not specified herein.

Pied Piper Press Inc. will retain all rights, responsibilities, and contractual obligations for the first printings of the following installments of the various works, *Lawrence & Lim's Ex-Mutants #6* (28,000), *Lawrence & Lim's Ex-Mutants #7* (15,000), *Lawrence & Lim's Ex-Mutants #8* (15,000), *The New Humans #1* (35,000), *The New Humans #2* (15,000), *The New Humans #3* (20,000), and the

related spin-off, *Ex-Mutants Microseries: Erin #1* (13,000).

Mr. Rosenberg and related companies agree to acknowledge Pied Piper Press Inc.'s contractual rights to print, publish, distribute, and sell the above installments of the Works specifically named herein, in the quantities as indicated. Eternity Comics will compensate Tri-Corps for [its] claims on the creative rights in a separate Agreement. Pied Piper Press Inc. acknowledges that all reprint rights and responsibilities to the named installments of the Works are contained in the Publishing Agreements, and are assigned, along with the Agreements, and all their rights and obligations, in their entirety, to Eternity Publishing. Any new characters, logos, concepts, or titles created for Eternity shall be the sole property of Eternity Comics and/or designated creators.

Pied Piper Press Inc. will provide to Eternity Publishing, at no charge, any and all available color separation negatives or black-and-white negatives on the issues: *Lawrence & Lim's Ex-Mutants #6*, *Lawrence & Lim's Ex-Mutants #7*, *Lawrence & Lim's Ex-Mutants #8*, *The New Humans #1*, *The New Humans #2*, *The New Humans #3*, and related spin-

off, *Ex-Mutants Microseries: Erin #1*. Should any of the named installments of any of the Works, first published by Pied Piper Press Inc., be reprinted in any manner or form, Eternity Publishing hereby agrees to remit a royalty of two (2) percent of the gross wholesale price received, payable to Pied Piper Press Inc. at the same time as the royalty reports required by the reprint royalty reporting provisions of the Agreements

Pied Piper Press Inc. shall also provide Eternity Publishing with the color separation negatives for the related work, *Ron Lim's Ex-Mutants Pin Up Book*. On *Ron Lim's Ex-Mutants Pin-Up Book*, Pied Piper Press, Inc. shall be entitled to invoice COD, with shipment of the color separation negatives, the actual work-for-hire art costs, and all production and color separation costs incurred by Pied Piper Press Inc.

Mr. Scott Rosenberg and related companies covenant hereby that they acknowledge all copyrights and trademarks, and all rights to print, publish, sell, and distribute, claimed by Pied Piper Press Inc. and various creators, on all their Works and publications. Pied Piper Press Inc. likewise acknowledges Mr. Rosenberg's and his related companies' and creators' rights on all other Works currently being published by Mr. Rosenberg and his related companies.

All Parties to this Agreement hereby covenant that they will not sue or litigate or otherwise legally challenge copyright, trademarks, or patent, or take action for plagiarism, literary privacy, unfair competition, slander, libel, or misappropriation of rights, based upon the rights acknowledged in this Agreement. All Parties further agree not to make any financial claims against any of the other Parties nor against any creators or artists, based upon any events which have occurred prior to the date of this Agreement. Furthermore, all Parties agree to issue press releases and send letters to all Distributors and trade media they have previously contacted, indicating that they no longer challenge any of the other Parties' rights or properties, that they regret previous misunderstandings, that everyone is happy with this settlement, and that they will in no way make claims against any of the other Parties' rights as stated herein. These releases and letters may also disclose and acknowledge the other terms of this document.

All Parties to this Agreement further acknowledge the right of the Publisher to collect monies, and the responsibility of that Publisher to settle all debts on any and all installments of any of the Works referred to directly or indirectly in this Agreement, according to which are or were published under that publisher's masthead, and credited to that publisher in the installment's indicia.

Each Party warrants and represents to the other as follows:

A. He is fully authorized to sign this Agreement and carry out its terms.

B. To the extent that he has transferred rights to the other Party, he had full ownership of those rights and is able to transfer them.

C. He has not previously sold or assigned these rights.

D. As to Pied Piper Press Inc., the Creators Agreements being transferred to Eternity Publishing are now valid, have not been modified, are in force, and comprise all of the Creators Agreements relating to the Works being assigned.

Escape

New issue features Bolland, Moore, O'Neill, Sienkiewicz

With #11, published in the United Kingdom on Aug. 15, *Escape Magazine* will present a new character from the pen of Brian Bolland.

Taking time off from his forthcoming Joker graphic novel for DC, Bolland has invented a comedy entitled "Mr. Mamoulia," a strip which will appear regularly in future issues.

Also included in *Escape #11* is a 16-page supplement on fine artists who copy from comics, from Roy Lichtenstein and Andy Warhol to Keith Haring. This supplement is being sold separately at London's Institute of Contemporary Arts as part of its major summer exhibition of comics in art called "Comic Iconoclasm," but it is bound in

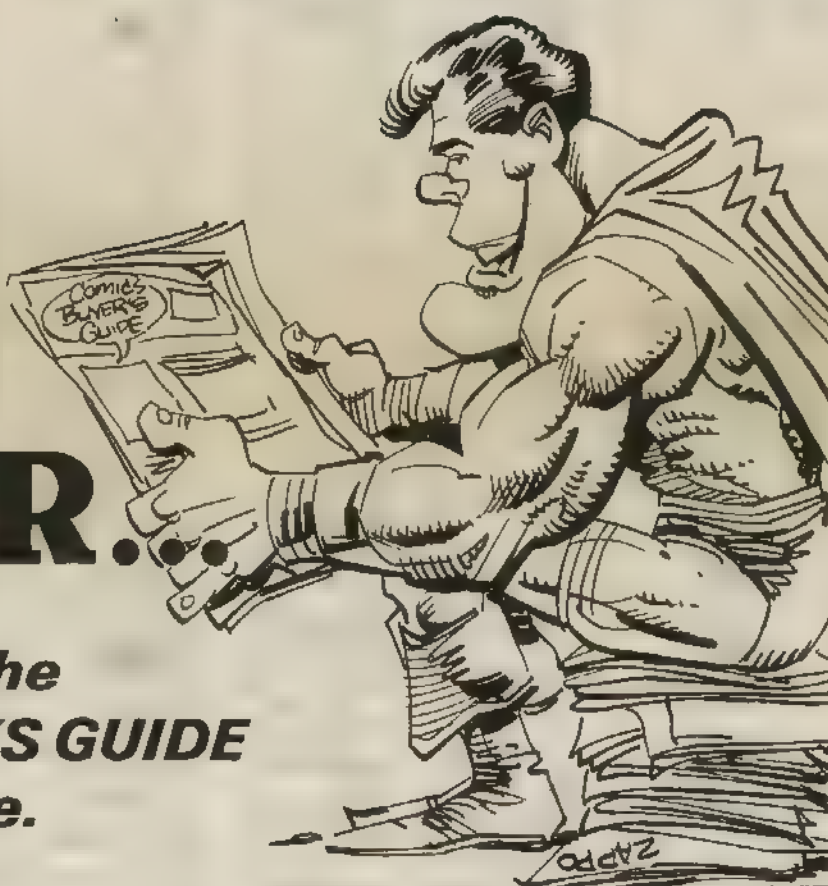
free in *Escape #11* with a color "Jetsons" cover by Kenny Scarf.

Lorenzo Mattotti, seen in *Raw* and in Catalan Communications' book *Fire*, is cover-featured, profiled, and draws a new strip in *Escape #11*. Bill Sienkiewicz in London and Paris talks about *Stray Tosters*. Pat Mills slams *The 'Nam*, Eddie Campbell begins a new *Alec* series, and Alan Moore, Kevin O'Neill, and others pay tribute to the late *Beano* artist Ken Reid.

Escape #11 is a 72-page, squarebound, black-and-white magazine which sells for \$4.95 in the United States and \$6.50 in Canada. It will ship in the first week of October.

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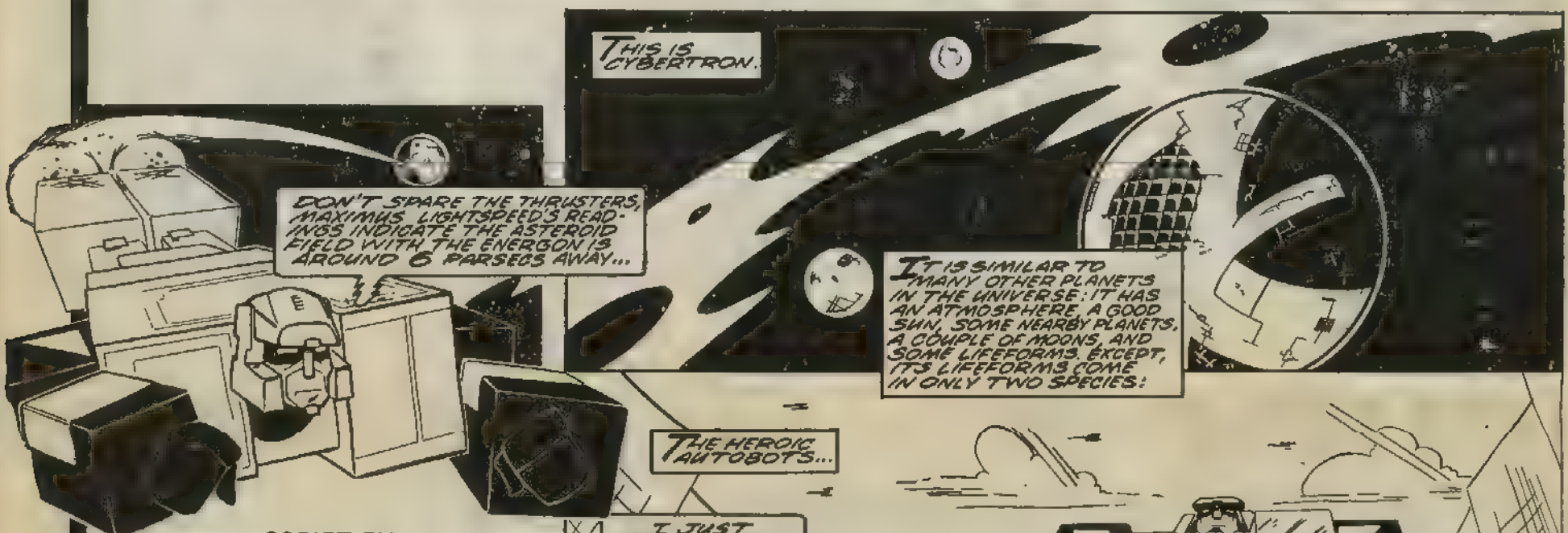
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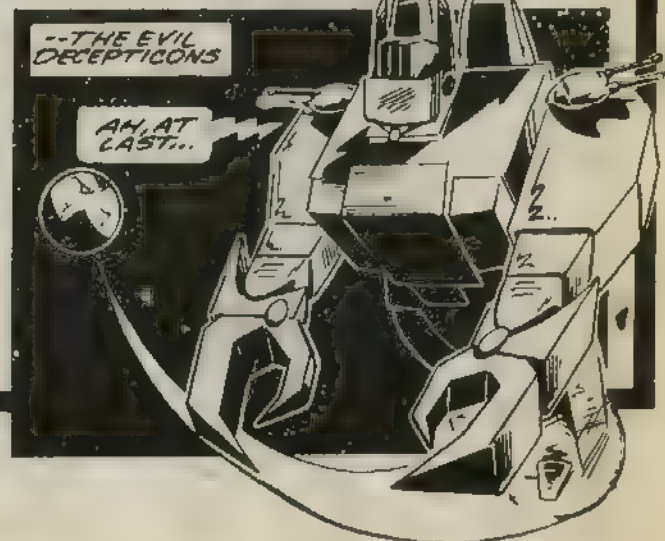
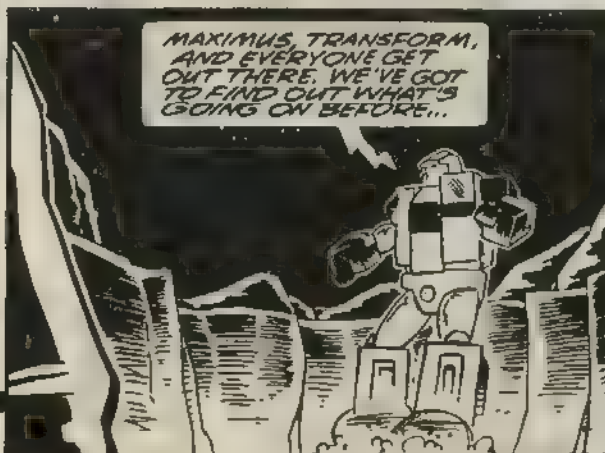
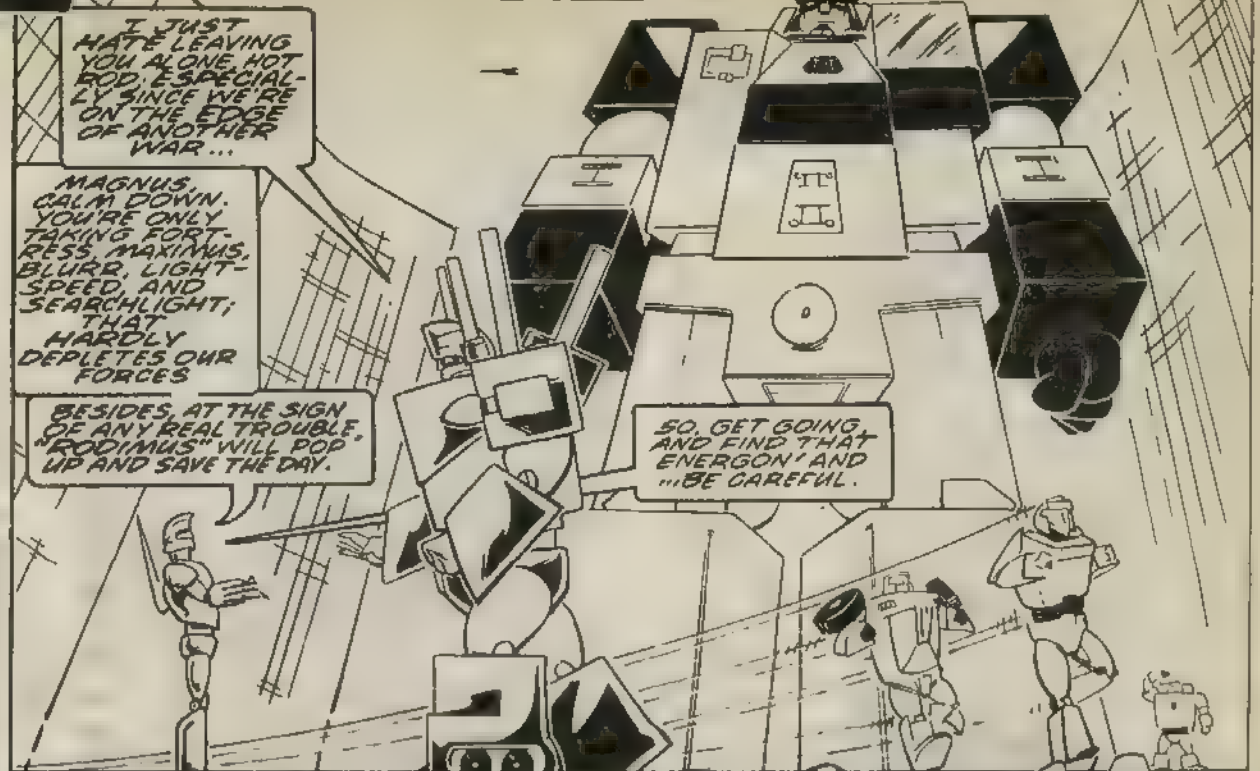
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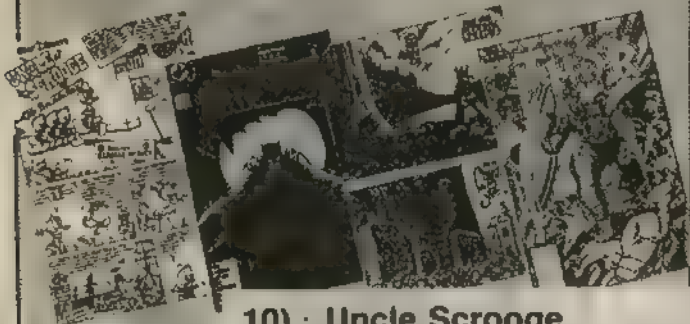
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REVIEWS

The Best (and most disappointing, of late 1986 and early 1987).



10) Uncle Scrooge

Since I'll be writing think it's only fair the favorites. This isn't recently being published I stick to buying comic titles that look the md because I haven't read Graphics, Box 381, Sleepy Eye, MN 56085.

No. 219 "Son of the Sun" Uncle Scrooge by Don Rosa is about as close as you can get to Uncle Scrooge by Carl Barks. The scripting, pacing, foreshadowing, and art are all so reminiscent of Barks that unless you know it was done by Rosa, you might think it was done by Barks. An instant classic in the same tradition as Barks' best.

The Best:

1) Watchmen

Is there anyone who can tell a story better than Alan Moore? This maxi-series is the best SF/Superhero comic ever. Dave Gibbons, as artist, is at his best as well. A classic Period.

2) Batman: Year One

As an artist/writer no one surpasses Frank Miller. As a writer Miller is nearly as good as Alan Moore. This time he works with artist David Mazzucchelli, whose style is obviously Miller-influenced, and they have combined for some kind of story. Mazzucchelli, in a very short time, has become one of the finest storytellers in comics. DC should take a bow for this one.

3) X-Factor

What started out as one of the worst comics Marvel has ever published has suddenly become its best title. Louise Simonson proved herself as one

of comics' best writers on **Powerpack**. Now she along with (fan favorite artist) husband Walt, has created the best super team/mutant comic available. Plotting, scripting, art, and dialog are all tops.

4) Jonny Quest No. 6

I know everyone's asking, "What's this book doing here?" The answer is Adam Kubert. Wow, can this guy pencil, ink, and color! He gets my vote as "Least Heralded Major Talent in the Industry." This series as a whole has been very disappointing due primarily to Comico's annoying premise that it's best to alternate artists every issue. Stop already! Give Adam the book. (The story, by the way, was also the best of the series so far.) Go to a back issue store and buy it.

5) Batman Annual No. 11

(Lead story) Take Clayface, add the beautiful art of George Freeman, (Personal aside why isn't this guy given a regular assignment on some book, preferably Batman? His style reminds me of Michael Golden's Batman work of 10 years ago. This story alone puts him among the best 'Batman' artists of all time. Yes, it really is that good.) And the always professional scripting of Alan Moore, and you have one great Batman story.

6) Swamp Thing

has been feeding a first few stories

one of Marvel's at Buscema's art nter the techni-

of Dave Sim's

(issues 26-50) this book is a steal for the \$22 I paid for it. I recommend it. The recently printed **Church and State** (issues 51-80), and the reprinted original **Cerebus** (issues 1-25) Each is a great buy.

7) Superman/Action

John Byrne proved on the **Fantastic Four** that he could write and draw established characters as well as any one. So what's he do for an encore? An enjoyable rendition of the most well known character in comics' history, that's what. He gets fantastic support in the inking department as well. On **Superman**, Karl Kesel is proving himself the best inker for Byrne since Terry Austin. In **Action**, Dick Giordano continues to prove he's one the best embellishers ever to dip a brush in ink.

10) Uncle Scrooge

No. 219 "Son of the Sun" Uncle Scrooge by Don Rosa is about as close as you can get to Uncle Scrooge by Carl Barks. The scripting, pacing, foreshadowing, and art are all so reminiscent of Barks that unless you know it was done by Rosa, you might think it was done by Barks. An instant classic in the same tradition as Barks' best.

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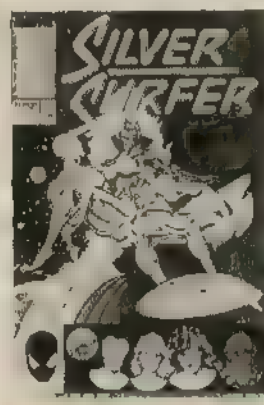
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51-57	.69

TNT

6-8	2.95
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THOR

337	5.00
338	1.20
339	.45
340-370	.89

THUNDERCATS

1	2.19
2-11	.69

TRANSFORMERS

5-27	1.00
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TROLLORDS

2	1.10
3, 4	.95

ULTRA KLUTZ

1	1.19
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WOLVERINE

1-3	.49
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WOLVERINE

1	2.95
2 (Special)	.95
3, 4	1.50
5	1.25
6-9	1.10

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1	1.20
2-20	1.00

WEST COAST AVENGERS

1	1.25
2-10	1.00
11-19	.69

WOLVERINE

1, 2	3.00
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WONDER WOMAN

1	1.95
2	.95
3	.89

X-FACTOR

1	1.25
2-6	1.10
7-14	.90
Ann 1	.95

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94	75.00
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102-107	11.00
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110-119	11.00
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Ann 9, 10	.69

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1, 2	1.50
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COMIC SUPPLIES

NEW AGE

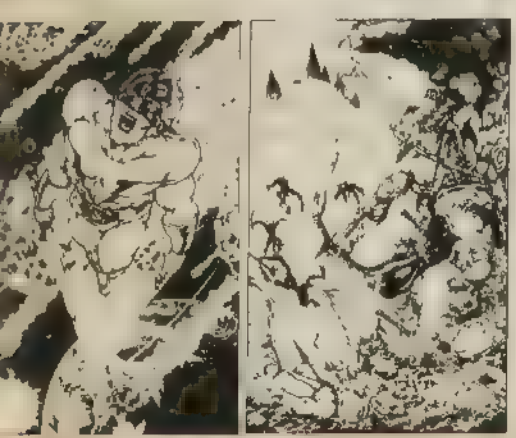
New Age (6 1/2 x 10 1/4 with 1/2" flap)	
100	2.50
1000	18.50

SILVER AGE

Silver Age (7 1/4 x 10 1/4 with 1/2" flap)	
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What's in print

By Maggie Thompson

Since running the list in *CBG* #715 of what publishers have available as in-print material, more information has become available.

CBG is running the information on a monthly basis, so that customers, retailers, and distributors will have a regular guide to the availability of back-issues.

Consumers: These are not necessarily in stock at your local comics shop now, but they are available for restocking by your retailer, if he or she gets enough orders.

Retailers: This list indicates the back-issue stock reported available by the listed publishers as of Aug. 5, 1987. Some publishers may, additionally, indicate stock that is about to run out. The stock may be depleted quickly by orders following circulation of this list by *CBG*.

Publishers: Note the effective date of your listing. Please provide additions and deletions to our listing, if you have in-stock back stock you wish to announce. **Deadline for next month's list: Aug. 31.**

AIRCEL

Minimum order for a distributor is 25 copies, providing shipment can wait until the next regular shipping date. This listing is current as of June 10.

DRAGONHORN
346 (color)
12345
ELFLORD
346 (color)
12345678
MAELSTROM
1
SAMURAI
69 10 11 12 13 14 15 16
STARK: FUTURE
2345678
UNDERGROUND
WARLOCK 5
256

APPLE

Minimum back order for a

distributor is 25 copies combined from any of the Apple-Walp titles below. This listing is current as of July 8.

OF THE INNOCENTS
1234
ELQUEST
134
FANTASCI
12345
MYTHADVENTURES
45689101112
MYTH CONCEPTIONS
1
SPACE ARK
3
THUNDERBUNNY
123456789
UNCOMMON ISLE
12345
WARP GRAPHICS
ANNUAL
3
KROMA
THE WOLVES OF WOLF PARK
ELQUEST GATHERING
1

BLUE COMET

This listing is current as of July 8.

L.I.F.E. BRIGADE

12

VAMPIRE

1

CATALAN

All titles are available, with a minimum order for distributors of 20 copies. 36 graphic novels are presently in print, with two additional scheduled each month.

COMICO

Comico has no minimum order for distributors, but orders must go through a distributor. ("D" denotes low left for reader, "R" denotes "Don't blink.") This listing is current as of July 8.

ELEMENTALS
12
EVANGELINE
12
FATHOM
123
GRENDAL

(color series)

1 (2nd print) 2 3 4 ***

**6 7 8 9

JOHNNY QUEST

**2 3 4 5 6 7 8 9 10 11

12 13

JOHNNY QUEST CLASSICS

123

JUSTICE MACHINE

**1 2 3 4 5 6

JUSTICE MACHINE & ELEMENTALS

**2 3 4 5 6 7 8 9 10 11

12 13

MAGE

**9 10 11 12

**14 15

MAGEBOOK

**1

NEXT MAN

**2 3 4 5 6 7 8 9 10 11

ROBOTCH MASTERS

3 4 5 6 7 8 9 10 11 12

13 14 15 16 17

ROBOTCH

THE MACROSS SAGA

3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19

ROBOTCH

THE NEW GENERATION

5 6 7 8 9 10 11 12 13 14

15 16

STAR BLAZERS

1 2 3 4

Joey Quest Poster
Robotch in 3-D
Gumby Special
Fish Police Special

DC

Minimum order for a distributor is 50 copies on most items. 25 on posters. This listing is current as of July 8.

WATCHMEN

12

trade paperbacks

DARK KNIGHT

ROMAN

THE SHADOW

SWAMP THING

WATCHMEN

graphic novels

Frost and Fire

Hell on Earth

Me & Joe Priest

Marchants of Venus

Metazoic

Nightwings

Sandkings

Space Chasers

Star Readers

posters

Green Arrow

chairman pins

Batman

Superman

Both pins are sold out but a reissue shipped July 28; reorders are still being accepted.

DRAGON LADY

All titles are available. There are two bi-monthly titles (*Classic Adventure* and *Turkey Adventure*) and two quarterly titles (*Blue Sawyer*, *Wash Tubbs*, *Dick Tracy*, *Johnny Hazard*, and *Dragon Lady* Press Presents). Their eighth title is *Science-Fiction Classics*. Will sell direct to retailers, minimum five copies per issue.

ECLIPSE

Minimum order for a distributor is 25 copies at standard wholesale. Will ship smaller quantities at slightly higher cost. Will also ship single issues to collectors at prices specified per item in lists printed in *Eclipse* issues.

ADOLESCENT ...

HAMSTERS

6

AIRBOY

21 22 23 24 25 26

ALIEN ENCOUNTERS

12 13

AREA 88

2 (2nd print) 3 4 5

AXA

1

BEANWORLD

5 6 7

BULLET CROW

2

CALIFORNIA GIRLS

12

CLINT

2

CROSSFIRE

21 22 23

CYNICALMAN

1

DETECTIVES, INC.

1

THE DREAMERY

34

ECLIPSE EXTRA

31 32 33 34

ENCHANTER

2

FLOYD FARLAND

FUSION

34

ITTSYBIM

1

KAMU

2 (2nd print) 3 (2nd print) 4 5

LARS OF MARS 3-D

1

LIBERTY PROJECT

2

LOST PLANET

1

MAI

3 (2nd print) 4 5

MARSHALL MAN

10

MIRACLEMEN

12

MR. MONSTER

9 10

MR. MONSTER'S

HI-SHOCK SCHLOCK

2

MR. MONSTER'S

WEIRD TALES

NEW WAVE vs THE VOLUNTEERS 3-D

2

OVERLOAD

1

PORTIA PRINZ

3 4

PROWLER

1

RADIO BOY

1

REAL WAR STORIES

1

SCOUT

20 21

WALKMAN TALKING

13

WILLIAMS & VIGILANTES

4

WHODUNNIT?

3

ZOT!

13 14

ZOOMVERSE

6

posters

Dave Stevens

12 3 4 5 6 7 8

graphic albums

Destroy!

Jiggs is Back

THE MAFIA

soft hard

Sacred and Profane

soft hard limited

Silverheels

soft hard limited

Sisterhood of Steel

soft hard limited

Somersel Holmes

soft hard limited

Zorro

Comics & Sequential Art

soft hard

Forgotten Horrors

3-D Comics

AREB Hamsters

12 3 4

Allen Terror 3-D

1

Destroy!!

1

Lars of Mars

1

Laser Eagle

1

New DM Agents

1

New Wave vs. The Volunteers

12

Seduction of the Innocent

2

Three Stages

12

Tor

1

FANTACO

Minimum order is 30 copies combined. Drops will be made, but each location must receive at least 30 copies. This listing is current as of July 8.

ALIEN ENCOUNTERS

GATES OF EDEN

GORE SHINEK

1

HEMLOCK

457

SHIRLEY ED

12 3 4

SOLD OUT

1

comics magazines

FANTACO CHRONICLES

2345

novel

1

cartoon books

BUG SHOTS

FANTAGOR

Distributors: Usual ordering arrangements.

HIP IN TIME

36

FANTA

GRAPHICS

AMAZING HEROES

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119

(PRINT, Page 40)

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MEETING---

DALLAS, AUGUST 31st

---MEETING

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Food and soft drinks will be served all day. Please RSVP no later than August 21st. Please contact Bill Schanes at (301) 298-2981.

We look forward to seeing and talking with you.

Sincerely,

**Stephen A. Geppi
President**

SG:mc

PRINT
(From Page 38)

AH PREVIEW SPECIAL

134

CRITTERS

45678910111213

LOVE AND ROCKETS

17181920

MYRON MOOSE

1

DINOSAUR REX

123

MAD DOG

1

RETRIEF

2

SPLATI

1

MARVEL

1

Minimum order to distributors is 100 copies of regular comics, 50 of the Star line, high-quality Epic, graphic novels, and similar material from Ronaldis; 10 of posters. * indicates fewer than 500 copies left; ** indicates fewer than 200 copies left.

cates fewer than 200 copies left; * indicates the item is being resolicited. This list is current as of June 10.

SPIDER-MAN/POWER

PACK CHILD ABUSE

5

graphic novels

The Madman Effect

Daredevil/Kingpin

Death of Captain

Marvel

Doctor Strange

Dracula

Emperor Doom

Futurians

Greenberg

Heartburst

Hookey

Kilraven

Marada

New Mutants

She-Hulk

Starliners

Superbros

Tales of Asgard

The X-Men

other books

Frankenstein

Marvel Handbook

1234

Marvel Try-Out

Prepach

*A B

X-Men trade

5

posters (10-packs)

**Avengers

*Captain America

*Cloak & Dagger

*Cloak & Dagger II

*Doctor Strange

*Elektra

*Incredible Hulk

*Magik

The New Universe

*Phoenix

*Punisher

*Punisher II

*Scarlet Witch

*She-Hulk

*Storm

*25th Anniversary

*White Queen

*Wolverine

*X-Factor

*X-Factor II

*X-Factor III

*X-Factor IV

*X-Factor V

*X-Factor VI

*X-Factor VII

*X-Factor VIII

*X-Factor IX

*X-Factor X

*X-Factor XI

*X-Factor XII

*X-Factor XIII

*X-Factor XIV

*X-Factor XV

*X-Factor XVI

*X-Factor XVII

*X-Factor XVIII

*X-Factor XIX

*X-Factor XX

*X-Factor XXI

*X-Factor XXII

*X-Factor XXIII

*X-Factor XXIV

*X-Factor XXV

*X-Factor XXVI

*X-Factor XXVII

*X-Factor XXVIII

*X-Factor XXIX

*X-Factor XXX

*X-Factor XXXI

*X-Factor XXXII

*X-Factor XXXIII

*X-Factor XXXIV

*X-Factor XXXV

*X-Factor XXXVI

*X-Factor XXXVII

*X-Factor XXXVIII

*X-Factor XXXIX

*X-Factor XL

*X-Factor XLI

*X-Factor XLII

*X-Factor XLIII

*X-Factor XLIV

*X-Factor XLV

*X-Factor XLVI

*X-Factor XLVII

*X-Factor XLVIII

*X-Factor XLIX

*X-Factor L

*X-Factor LI

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*X-Factor LIV

*X-Factor LV

*X-Factor LVI

*X-Factor LVII

*X-Factor LVIII

*X-Factor LIX

*X-Factor LX

*X-Factor LXI

*X-Factor LXII

*X-Factor LXIII

*X-Factor LXIV

*X-Factor LXV

*X-Factor LXVI

*X-Factor LXVII

*X-Factor LXVIII

*X-Factor LXIX

*X-Factor LXX

*X-Factor LXXI

*X-Factor LXXII

*X-Factor LXXIII

*X-Factor LXXIV

*X-Factor LXXV

*X-Factor LXXVI

*X-Factor LXXVII

*X-Factor LXXVIII

*X-Factor LXXIX

*X-Factor LXXX

No minimum to IADD

members. Standard discount

onward pays shipping. This

listing is current as of July 8.

ULTRA KLUTZ

1234567891011

OUTSIDE

SCRATCH

24567

RENEGADE

Publisher will ship to

shops, as well as distribu-

tors. Minimum combined

order to distributors is 25.

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This listing is current as of

July 8.

AMUSING STORIES

1

BLACK ZEPPELIN

5

CASES OF

SHERLOCK HOLMES

124567

CECIL KUNKLE

DITKO'S WORLD

123

ETERNITY SMITH

12345

FLAMING CARROT

1112131415

FRENCH ICE

23

KAFKA

12

LOVE FANTASY

1

MAMMAL

MAXWELL MOUSE

FOLLIES

123456

MS. TREE

*10141516172122

*232425262728

*293031323435

363738

FILES OF MS. TREE

123

MS. TREE

3-D SUMMER SPECIAL

MS. TREE

3-D CRIME SPECIAL

ROCK 'N' ROLL SPECIAL

MURDER

*123

HER, THE HORSE

156789101112

13

NORMALMAN

1234567891011

12

NORMALMAN 3-D

OPEN SEASON

1234

PHONE PAGES

123

REVOLVER

1234567891011

12

SILENT INVASION

*34567

STRANGE BREW

STRATA

12345

3-D ADVENTURE

1

3-D ZONE

1234

VALENTINO

12

WICKI VALENTINE

*1234

WOMEN'S COMICS

WORDS WITH

1234567

SQ

Minimum back order for a

distributor is 25 copies at

standard wholesale. Collec-

tors may order directly for

\$2 cover price plus 50c post-

age. This listing is current as

of July 8.

DELIRIUM

1

MATT CHAMPION

1

TEX BENSON

1234

WILD THINGS

12

STARHEAD

No minimum order for dis-

tributors or retailers. This

listing is current as of July 8.

CURSE OF

THE BABY MONSTER

MORTY THE DOG

1

BAT FINK COMIX

STRAWBERRY

JAM

NIGHT LIFE

12345

TO BE ANNOUNCED

12356

VORTEX

KAPITAN KEEN

12

KELVIN MACE

1 (2nd print) 2

MISTER X

2346789

RETURN OF MISTER X

THOSE ANNOYING

POST BROTHERS

345

TRANSIT

VORTEX

3456789

YUMMY FUR

1234

GARY THOMAS WASHINGTON

leaves 'Speed Racer'

"I'm leaving *Speed Racer*

because of creative differences,"

Gary Thomas Washington said.

"I know you've heard that

before."

Several creators previously

associated with Now Comics

have left that company in recent

weeks. "I'm like the other guys: I

do have other projects to work

on."

Asked to specify his current

projects, he said, "I'm going to

stick with *Megaton* and *Cyber-**hawks*. Len Strazewski [the*Speed Racer* writer, who also

recently quit Now Comics] and I

will be doing a back-up story for

Trollbirds. The story will appear

in the November issue."

He concluded, "I'm open to

other projects from anybody.

Call or write me in care of Pyra-

mid or Megaton. Or, as someone

else already said, I'm in the

phone book — in Columbus,

Ohio."

Flashback: 40 years ago

Simon Templar, the dashing

British criminal created by Les-

lie Charteris, has his comic strip

collected into comic-book form

by Avon. *The Saint* #1 is dated

August 1947.

—Greg W. Myers

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10,000	153.00	192.00				1000	18.00	18.00	
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	2 Mil	3 Mil		2 Mil	3 Mil	Comic Pgs.		Large	
100	2.70	3.75	50	3.20	4.25	NO FLAP 10 1/2 x 18		11 1/2 x 19	
500	12.80	14.85	100	8.00	8.85	50		5.80	
1000	18.30	21.50	500	28.90	30.95	100		8.80	
5000	85.85	101.00	1000	43.75	58.35	500		38.90	
10,000	153.00	192.00				Digest TV Guide 2.5 Mil			
*Dell & Silver Age 7 1/2 x 10 3/8			Life Mag — Lobby Card			Regular (New) Large (Old)			
	2 Mil	3 Mil	11 1/4 x 14 1/4			5 1/2 x 8 6 x 8			
100	2.90	3.80		2 Mil	3 Mil	100		2.95	
500	12.90	16.00	50	3.50	4.85	500		10.35	
1000	23.80	27.50	100	5.50	7.35	1000		18.20	
5000	108.75	129.50	500	25.55	34.05	21.75			
			1000	48.15	64.20	One Sheet Poster 27 1/2 x 43			
*Golden Age 7 7/8 x 10 3/8			Tabloid Size 12 x 19			2 Mil 25 11.70			
	2 Mil	3 Mil	NO FLAP			NO FLAP		50 21.30	
100	3.20	4.00		50	8.85	100		10.20	
500	13.40	16.15		100	10.20	500		44.30	
1000	24.70	29.50		500	44.30				
*PRINTED OUTER BAG FOR BETTER PRODUCT I.D.									

Eternity cancels, reschedules

"In order to clear up a great deal of confusion, and avoid any future befuddlement, we are releasing an outline of all the recent changes made in the Eternity line-up," said Publisher Brian Marshall. "We've had to cancel some books and reschedule others, which is common publishing practice. What we didn't do, however, was let anyone know about these changes. This left distributors and retailers alike (not to mention fans) in the dark. We apologize for this oversight, but we made so many decisions with such speed that we rarely got the chance to alert readers or anyone else, as to what was happening."

The following is a list of canceled books from Eternity and the now-extinct Imperial, with comments by Marshall.

• **Blackstar** — "#2 was the last issue. We all liked the book, and it has received some critical acclaim. Unfortunately, sales did not match our enthusiasm."

• **Dragonlord** — "Another book that was well received, but not in sufficient numbers to keep it going."

• **Probe** — "Again, a great book, but it would appear that the market could not support a science fiction series that doesn't offer piles of gore. Number 3 is the last one in this series. We at Eternity are of the opinion that these three books are all victims of the much-publicized b&w crunch."

• **Dark Comics** — "Creator-company conflicts were cited by Marshall as the reasons for the termination of this title. Only one issue was published."

The next list is of rescheduled books, again with comments by Marshall.

• **Earthlore** — "This book was taken off our solicitations. It has been rescheduled and renamed. July will see the re-release of the new adventures of Bek Larson: *Death Hunt*. Scott Hanna is the new artist on this four-issue limited series."

• **Battle to the Death** — "The second issue has been re-solicited for an August release and thereafter this four-issue limited series will be a monthly, thanks to the aid of artists Frank Turner and Del Barral who will illustrate issues #3 and #4, respectively."

• **Shanghaied** — "The third issue of this book is very late but, when it hits the stands in late July, this title will assume a regular bi-monthly schedule."

• **Libra** — "Libra is on a temporary hiatus. Del Barral, the creator-writer-artist, is very busy with *Battle to the Death* #4, and our new *Shuriken Team-Up*, (wherein the character Libra makes an appearance). Number 2 will be out in late '87, and will assume a bi-monthly schedule as of 1988."

• **Carnage** — "We're having scheduling problems with this one, and the second issue will be a little late. We may have to lay off soliciting this title until we can be sure of a new schedule."

The following comics are moving to other companies:

• **Twist** — "After long consideration, we decided this simply was not the sort of title that

Eternity could pull off. This book is very funny, which explains why Kitchen Sink snapped it up soon after we declined it. Obviously, they are better suited to publish this title, which they will in late '87."

• **Nazrat** — "As of #7, creator-writer-artist Jerry Frazee will be doing his thing over at Pyramid

Publications. This deal was worked out to everyone's liking and we wish Jerry all the best."

"We hope this clears the air, and if your favorite book was canceled, we at Eternity are very sorry. A few of ours got canned as well," Marshall said. "In the future, we will try to keep everyone posted on these events."

What's in a title?

ABC will unveil a one-hour dramatic series this September about the adventures of a comic book super-hero who comes to life.

The pilot episode was filmed as *Believers*. When it was given the go-ahead for full production, the series was announced as *True Colors*. In early June, ABC issued a press release stating that the show would be called *True Believers*.

In July, the network announced that the series will be known as *Once a Hero*.

It stars Jim Turner as "Captain Justice," Robert Forster as

a Sam Spade-like private investigator, and Milo O'Shea as their cartoonist-creator.

A Marvel comic based on the series will be called *Captain Justice* — at least, that's the current plan.

Greg W. Myers

Flashback: 25 years ago

Dr. Light first appears in *Justice League of America* #12, June 1962. "The Last Case of the Justice League" is by Gardner Fox, Mike Sekowsky, and Bernard Sachs.

—Greg W. Myers

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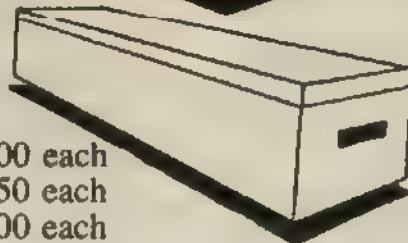
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'Samurai' to be color comic book

Aircel President Ken Campbell said that *Samurai* will become a full-color comic book this December and will return to its original art style, with story and art by Barry Blair.

Campbell said, "Since this will be a totally new concept with this book we will be starting again at Volume II, #1."

Samurai Volume II will retail for \$2 in the United States and \$2.30 in Canada.

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201, 202		1.00				Pacific 1-3	1.00			2	5.00	31	75
203-237		25				Pacific 4-6	1.50			3, 4	50	WOLVERINE	1.00
238-250, 251		1.00				Epic 2-6	1.00			2-4	1.50	1	1.25
252		1.00				Groo	3.00			5-10	1.25	2	1.50
Annual 15		1.00				HULK	6.00			11-30	1.00	3	2.00
2	BLUE BEETLE (DC)	30				JUSTICE LEAGUE	1.50			31-50	75	4	2.00
241	CAPTAIN AMERICA	1.00				3 (test cover)	5.00			51-100	50		
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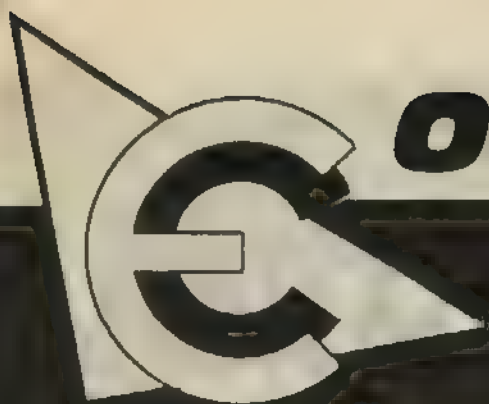
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OCTOBER -Eternity

Adrift in space, and near death, Rion Boyd thought he was in trouble.

***Now he's alive and well on a Utopian world
...and things were never worse.***

BORDERGUARD



'Battle to the Death' changes artists for last two issues

Jim Rohn will not be the penciller for issues #3, and #4 of *Battle to the Death*. "He looked at his work load for 1987, and decided that the new *Holo Bros* book would take up too much of his time to continue work on *BTTD*," said Eternity Comics Editor Eli Snopes. "We are very sorry to lose his talents but, after all, the book is so late already that we felt it was in everyone's best interest to finish this supposedly limited series with other artists."

BTTD #3 will be pencilled and inked by *Probe* artist Frank Turner. "Frank is a very talented illustrator who deserves to get as much work as he can handle. When sales forced us to drop *Probe* from Eternity's lineup, Editor John Arcudi asked us

if we could have Frank pencil one of the fill-in issues of *BTTD*, which Arcudi writes. We agreed to give Frank the plot for #3, which involves war-mongering aliens bent on destroying Japan. This will keep Frank busy until he gears up for *Retrograde*, a new series due to begin in November.

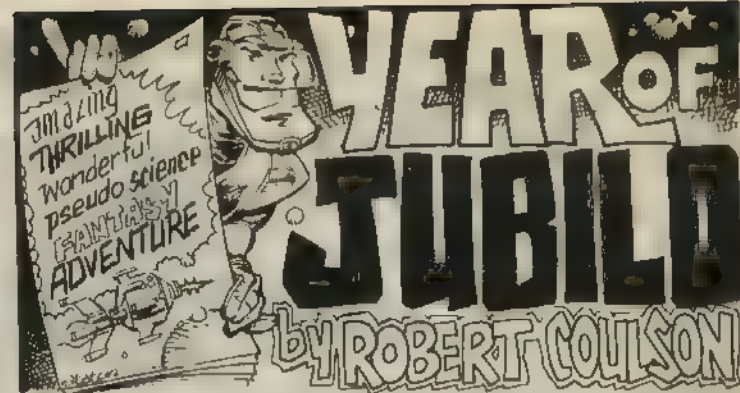
"*Battle* #4 has been assigned to the creator of *Libra*, Delfin Barral. *Libra* was suffering scheduling problems, forcing it into a hiatus. It will reappear in early 1988. In the meantime, Delfin will pencil the last issue of *Battle to the Death*, which will introduce a new super-hero team based in Japan, Kokutai, co-created by John Arcudi and Jim Rohn. This team, along with *Libra*, will make an appearance

in the new Eternity Comic, *Shuriken Team Up*, which will also be pencilled by Delfin Barral.

BTTD #s 3 and 4 will feature additional duo-shading by Harv Dent.

1987

January - 396 pages
February - 328 pages
March - 320 pages
April - 356 pages
May - 380 pages
June - 312 pages
July - 388 pages
CBG brought readers 2480 pages of news, commentaries, and ads of the comics world in the first seven months of 1987.



Buck's SF Picks of the Month

F&SF Kim Stanley Robinson's "The Return from Rainbow Bridge"
Asimov's Kim Stanley Robinson's "The Blind Geometer"
Analog Charles Sheffield's "Guilt Trip"

Not a terribly good month for science fiction. The two best stories of the month are by Kim Stanley Robinson, with the nod for best going, by a whisker, to his novelet in the August *F&SF*, "The Return from Rainbow

Bridge." A child learns from a trip with a Navajo shaman and finds that there are more things in heaven and earth — and himself — than he had imagined. It's a basically occult story, which I normally dislike, but this one is told very well and very plausibly.

Another novelet, "Going to Meet the Alien" by Andrew Weiner, uses the idea that some of the aliens we might meet just may not be very interested in us. It's a nice idea, though I don't think it was quite worth a novelet, and I like the ending. As a short story, it would have been marvelous; as a novelet it's readable.

There are a couple of horror stories. "Family Dentistry" by Donald R. Burleson exaggerates a familiar horror that we've all gone through ourselves. Or at least, we all should have gone through it. If someone out there has always had perfect teeth, I don't want to know about it. "Play Dead" by Chet Williamson is about an individual who has super-powers without knowing it, and of the havoc this causes among family, friends, and pets.

There are also stories by David Busby, Alan Dean Foster, Michael Armstrong, and Barry Malzberg.

Algis Budrys writes about horror fiction returning to its roots; some of the new novels draw on models from previous centuries for their style and effects. Or at least, that's his theory; not having read any of the novels he mentions, I can't confirm it. Orson Scott Card reviews books. Isaac Asimov writes about the era in astronomy when astronomers were beginning to prove that there were indeed other galaxies besides ours, and describes some of the proofs.

The other top story of the month is Kim Stanley Robinson's novella in the August *Asimov's*, "The Blind Geometer." A blind mathematician gets involved with secret agents. There isn't much about it that could be called science fiction, but it's a pretty good espionage story, and a lot of those are borderline science fiction anyway, with near-future settings as this has. The blindness is mostly a gimmick to gain reader sympathy, though Robinson does spell out the moral that the hero's intellectual qualities don't give him any edge in the "real world," while his physical prowess is far more than he expected it would be. (I wonder if Robinson thought of that before or after he finished the story?) Technically, the story has large holes, but it read well and I enjoyed it.

Lucius Shepard's novelet, "On the Border," is beautifully written, but I disagree with almost all the sentiments expressed, and disliked it. A border tough aids the beautiful and rich girl, obviously the science-fiction equivalent of a fantasy princess, but realizes that his destiny is to make good in his own sordid sphere. The story postulates that the barbarians will soon be



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at the gates of our own decadent civilization, though this story takes place before the onslaught.

Marc Laidlaw's "Nutri-mancer" is a broad parody of a certain well-known novel by William Gibson. The reader will probably get more out of it if he's read the original; otherwise, this will just seem very strange.

There are also stories by Alexander Jablov, Lisa Goldstein, and Steven Popkes, which I found more artsy than readable, and better-than-usual poems by Bruce Boston and Robert Frazier.

The "Viewpoint" column is "The Future of the Jovian System" by Greg Benford and, for some reason, he decided to write it in fictionalized form. It's more of an exercise in hard science fiction than it is an article.

Asimov's editorial concerns "Unification," the benefits of a world government. Basically, I agree with his points, and I have no objection to seeing world unification as a far-future development, but I'm too cynical to want it to happen soon. Asimov's analogy with our 13 independent countries after the Revolution uniting to become the United States (a title which might just as easily have been "United Nations" since "nation" and "state" were synonyms at the time), doesn't hold with present circumstances.

The independent North American nations had a generally common history and language, and had recently won a common war for independence, and even then they almost became separate nations. In a similar situation, the Spanish colonies in South America did indeed become quarrelling independent countries after they had won independence by temporary unification. Otherwise, the Americas might well have been divided into only five countries; the United States, Canada, Mexico, Brazil, and the Union of South America. There are far too many differences today for a successful unification, but they may well be worked out eventually, and certainly they should be.

There are the usual letter column, gaming column, and book reviews.

"Cobwebs" by Ray Brown is a novelet in the August *Analog*. It deals with the differences between self-perception and reality. An all-telepathic group is exiled to another planet and for a long time they have problems, but everything seems to be going well except that their colony overall is losing ground. Finally a young non-telepath shows them that they are seeing things as they assume they must be, rather than as they really are. Being telepathic, their self-perceptions are shared by the rest of the group, and fail to match reality; they're actually in terrible shape, individually and collectively. Maybe that's why humans aren't telepathic; it's non-survival.

"Guilt Trip" by Charles Sheffield is perhaps the top short story of the month. A Jew, living in an alternate world in which Germany won World War I, decides to change history so that Germany is defeated and, it is hoped, the power of anti-semitism is lessened thereby.

"Lightning Rod" by W.R. Thompson is the second in a series about one of the first cyborgs and the hostility she generates. This particular installment isn't really a complete story, since nothing is accomplished and there is no real ending. Presumably, more will follow, and the eventual story has started off well.

Poul Anderson's "Letter from Tomorrow" may have been generated by a specific incident; it reads a bit like an author work-

ing off an annoyance, but it's still entertaining. The first time traveler uses the device to send a letter containing investment information to his earlier self, with the idea of becoming rich, and thus able to fund more explorations in time. Of course, any fan can tell you what happens to the letter.

"So Shall Ye Reap" by George Alec Effinger is about a barbaric conqueror who discovers that his new kingdom contains some serious drawbacks. "The Love Song of Laura Morrison" by Jerry Olton is essentially the cliché, "you're never too old to learn," but satisfactorily turned into a story.

There are also stories by Joseph Manzione and D.C. Poyer.

The science fact article is "Memetics and the Modular Mind" by H. Keith Henson. It describes a new theory of sociology; that new social ideas spread like bacteria and, also like bacteria, some are beneficial and some are deadly. Also, some people are more naturally resistant

than others, and some ideas are more virulent than others. This "disease vector" theory is based on statistics which show that social problems — the use rate of new drugs, for example — show epidemic-like curves. So far, there is no way of predicting which ideas are most apt to become epidemic, much less any method of influencing their spread, but the author feels that the description is the first step toward a new social science.

Stan Schmidt's editorial is cautionary; assuming that we can eventually predict and control the popularity of ideas, who's going to be in charge? The three main groups today who will find the science useful are sociologists, politicians, and advertisers, and I certainly wouldn't want to trust them to run things. At least, it's a new field for science fiction writers.

"The Alternate View" by John G. Cramer discusses the theory of laser propulsion of spaceships, to get them out of the gravity well of the planet. Ground-based (JUBILO, Page 46)



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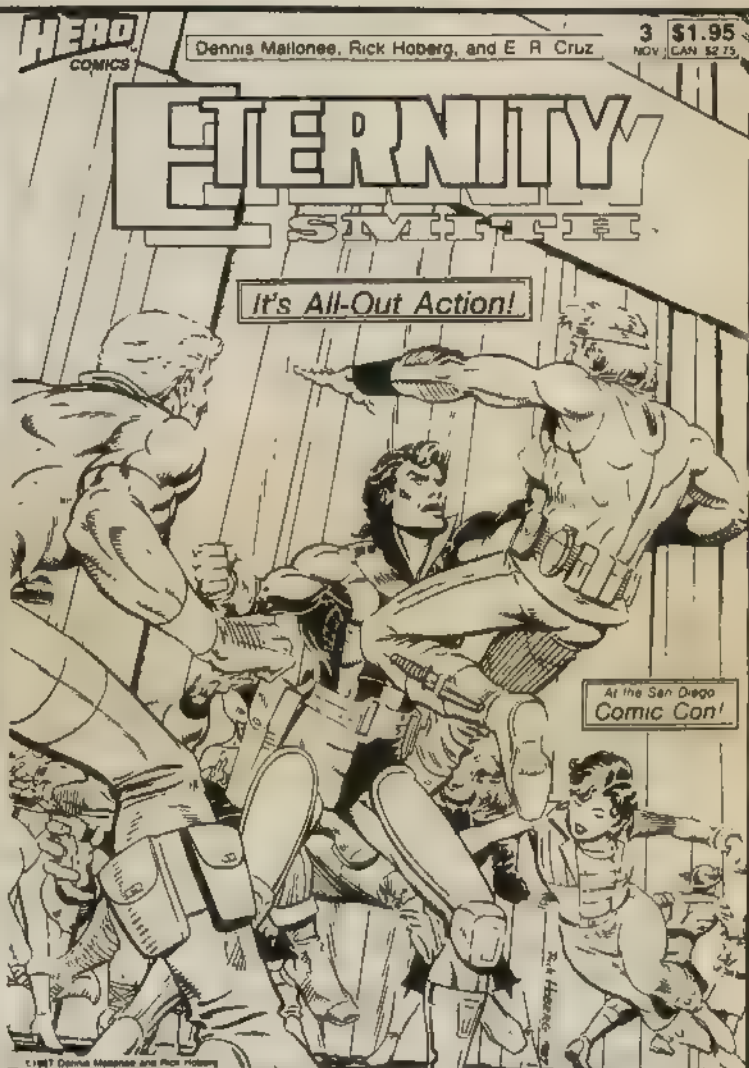
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JUBILO

(From Page 45)

lasers would detonate a normally inert fuel (which could even be dry ice) on the base of the ship. Advantages are safety, since the fuel couldn't explode by itself, and less weight taken up with propulsion machinery, plus a more-powerful propulsion unit. Disadvantages are the initial cost of the laser installation, and the fact that we don't have anything that powerful yet, though Cramer thinks that the lasers being considered for "Star Wars" would be ideal, and would work much better as power plants than they would as destructive weapons. He mentions a recent workshop on the

subject, coordinated by Dr. Jordan Kare. It's nice to know that Jordan really does something besides parody other people's filksongs.

There are the usual letters, gaming column, and book reviews. *Analog's* letter column isn't quite as technically oriented as it was in John Campbell's time, but it's still more serious and science-oriented than most.

• *Amazing* has in recent issues been featuring one story in each issue by putting a black border on the outside of each page, making it easy to find and attracting the curious, though it gets no other special mention. In

the September issue, this is "Hitchhiker" by Sheila Finch. It's basically a story of sibling rivalry and eventual understanding, with a background of a space shuttle mission and an electromagnetic alien. Possibly because I never had any siblings, it's not a story that I'll remember past next month, but it's well enough done, and mildly recommended.

"The Sword That Wept" by Sandra Miesel begins at Crecy and ends at a magic spring. In between, the protagonist's life is revolved 180°, so that he ends where his opponents were in the beginning. "Dubious Pleasures" by Bryan G. Stephenson is a parody of a space-opera; reason-

ably funny.

"The Last Dragon" by Steve Rascic Tem is also the story of a changed life. Since there is nothing to admire in any of the characters, I disliked it, but this sort of writing is on the increase, so someone must approve of it, if only the editors. "Moon of Popping Trees" by R. Garcia y Robertson combines Indian visions and higher math; I enjoyed it despite the fact that it didn't suspend my disbelief for an instant and would have been improved by being shortened.

There are also stories by Paul di Filippo, Leonard Carpenter, Susan Palwick, and Steven G. Oliver.

In "Reflections," Robert Silverberg continues his discourses on science fiction conventions and the changes in both fandom and conventions over the last 20 years or so. You're in a rut, Bob. There is the usual letter column, and the "On Exhibit" art feature, which this time features Bob Eggleton.

• *Future Focus* is normally a fanzine, but issue 16 is *The Future Focus Book of Lists II*. It includes lists of favorite things by authors such as Gene Wolfe, Poul Anderson, Joan Vinge, Avram Davidson, C.J. Cherryh, Andy Offutt, Larry Niven, John Brunner, and numerous other authors, fans, and a few people I never heard of before.

There are also book reviews, a "Glossary of Fanspeak," filksongs, fiction an index to the Hugo-winning fanzine *Lan's Lantern*, and quite a few ads. The latter proves its right to the title of semi-prozine. There are a total of 77 contributors.

Mostly it's lists, some serious and some humorous. James Gunn offers a list of titles for a basic science fiction library. Chad Oliver has "A List of Questions I Have Heard Too Often," beginning with "What name do you write under?" Juanita says she was once asked that while the questioner was holding one of her books with her name prominently displayed on the cover. There are 92 pages, good paper, good printing, lots of typos. Profits, if any, will go to The Polly Freas Memorial Fund, a worthy cause.

Price is \$6, plus \$1 shipping charge, to Roger Reynolds, 1301 Bernard Ave., Findlay, Ohio 45840.

• *ASFA Quarterly* is "The

Official Magazine of the Association of Science Fiction and Fantasy Artists." Membership is \$18 U.S. or \$24 Canadian; send checks or questions to Matt Fertig, P.O. Box 55188, Indianapolis, Ind. 46205. Membership is open to all artists, professional, amateur, who work on books, magazines, comic books, or appear in art galleries. The issue I have is the one for Spring 1987. Richard Pini is currently president of the group, and its aims are to provide artists with information on exhibits, markets, trends, and presumably anything else of interest. Since I'm not an artist, I wouldn't guess at what that might cover. (Though I suppose I might be eligible for membership; I've had two or three illustrations appear in science fiction fanzines. I don't plan to join, however; I'm not a joiner.)

There are statements by officers, regional directors' reports, reviews of several art shows, a short biography of Ed Valigursky, an article on the art Hugos, some short technical articles, letters which were largely serious and occasionally offered technical tips, and an account of the last business meeting.

The Valigursky article was of most interest to me; interestingly, it was illustrated only with his paperback covers, though his magazine work is mentioned. I suppose old SF magazines aren't of much interest to the modern reader.

Overall, it seems a very business-like organization. The internal affairs of the group are perhaps overly emphasized, but then that's true of SFWA these days, as well; it seems to be what the modern professional wants.

• "*New Moon* is a journal whose focus is a critical feminist approach, of a serious but not necessarily academic nature, to science fiction and fantasy." That's from an explanation sheet I received with issue #4, and is probably a better description than I could write myself. Address is *New Moon*, P.O. Box 2056, Madison, Wis. 53701-2056; cost for three issues is \$10 for individuals, \$12 for institutions, and \$15 for anyone outside North America.

Contents include an interview with Nancy Kress, articles on "Gender Identity," "Cyberdykes (JUBILO, Page 47)

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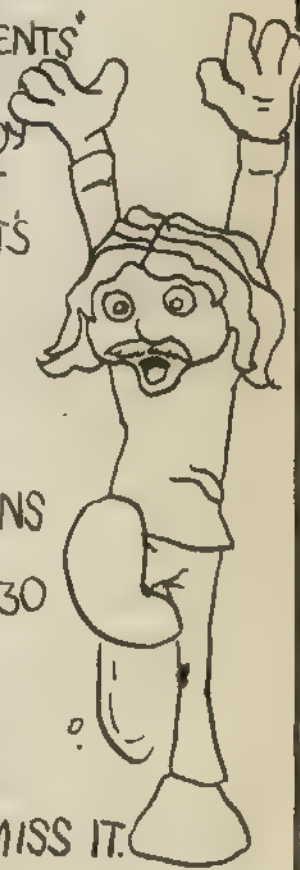
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in SF Comics and Elsewhere," "Myth in the Modern Urban Setting," and others; fiction by Samuel R. Delany and Sylvain St. Pierre, poetry, and book reviews.

The two Delany stories are actually vignettes, typical Delany style, less serious than one might expect. What might really occur in a virgin-unicorn confrontation, smells and all, and a space-opera combined with a homosexual encounter. St. Pierre's story was written for a Quebecois SF conference, done in two hours, and is presented in both the original French and an English translation. It's reasonably good, considering the circumstances in which it was written.

The articles would be considered informal by an academic, but are still pretty stiff by science fiction standards, even professional standards. The interview is a typical interview; they all look more or less alike. There's quite a bit about the author's *Prince of Morning Bells*; I don't recall reading it, so that part was pretty well wasted on me, and I didn't like the two Kress books that I did read, so she's not an author I have any particular interest in. It's a good informative interview for those who do have an interest in her.

Overall, the magazine is primarily for serious feminists in the science fiction field, and will probably be well liked by them.



Avalon Editions

Company sees comic-book art as fine art

Stephen Smith and Thomas Schild, two graphic designers, said they decided they needed to start a company that would challenge their creativity and nurture their love of comic book art. Thus, Avalon Editions.

Smith and Schild, friends since college, are fine art and comic book collectors who say they feel that there are some very talented artists working in comics today. Their idea is to give these artists an opportunity to show their talents in forms other than comics, as well as bringing attention to comics as a fine art form, something Roy Lichtenstein attempted to do when he introduced his oversized strips as "pop art" in the early '60s.

"We basically want to show the artist's talents in the works we publish. There are some artists doing comics who could, if they had the right outlet, be successful in the high-ticket galleries, and I don't mean shopping mall print shops," said Smith.

"With Avalon Editions, Steve and I are creating a new business with progressive goals in today's comic market place. We hope to provide collectors with unique products with high production quality at prices compatible with the average consumer," Schild said.

For Avalon Editions' first project, they approached their former college illustration professor, Mark Nelson, artist for such comics as *Airboy*, *Tales of Terror*, *Alien Encounters*, "Clonezone" (the back-up feature in *The Badger*) and *Silverwing*.

"Mark is an amazing illustra-

tor and printmaker," Smith said. "It is generally unknown in the comic industry that, as a fine artist, Mark has had his work exhibited in galleries and museums around the world, including China. That's why we're so thrilled to offer the three 'Silver-

wing' prints as our first effort. We're all very proud of the results."

Each of The "Silverwing" prints are signed and numbered in an edition of 500 plus a Roman Numeral Edition of 25 which are not for sale. Smith and

Schild said the owner of three major Chicago galleries has expressed an interest in selling them.

Smith and Schild are preparing to open a gallery of their own, called Avalon Gallery. They said they intend to sell not only their prints, but fine prints from other publishers, as well as original pieces. They also plan to have artists featured (both comics and non-comics oriented) in showings.

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10-15	4.75	6.00	6.50	7.00	7.25	7.50	7.75	8.00	8.25
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25-30	7.00	8.25	8.75	9.25	9.50	9.75	10.00	10.25	10.50
30-35	7.75	9.00	9.50	10.00	10.25	10.50	10.75	11.00	11.25
35-40	8.50	9.75	10.25	10.75	11.00	11.25	11.50	11.75	12.00
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	Comic-Silver/Gold 40's to 60's	7 1/4 x 10 1/4	\$22	3	\$42	5	\$200	25	\$380	50
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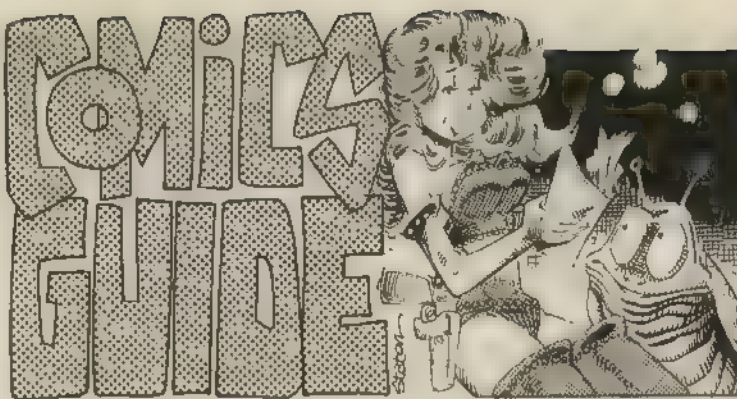


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By Don Thompson

This column has been a bit erratic of late. Actually, it has always been a bit erratic, but it has been appearing erratically as well, for which I apologize. Sometimes reality gets in the way.

I shall now continue wending my alphabetic way through the latter part of the alphabet (meanwhile, titles keep piling up at the front end of the alphabet).

• *Power Pack* #33 (Marvel, \$1) continues to be one of the great undiscovered comic books. Louise Simonson knows how to write little kids (unlike J.M. DeMatteis, to name but one example from dozens, who cannot differentiate between a 13-year-old and a 6-year-old; Captain Marvel, in his alter ego of Billy Batson, is about 12 or 13 years old but, in *Justice League International*, he talks and thinks like a first-grader) and Jon Bogdanove knows how to draw them. This is funny, exciting, warm, and (for a comic book about super-powered people) realistic. And, of course, no *X-Men* or *Spider-Man* collection is complete without it.

• Eclipse's *Prowler* #1 (\$1.75) is reminiscent of *The Shadow*, but with some differences. The Prowler, it seems, was a crime-fighter who was active in the '30s and '40s and has now retired. A young art student has caught his attention and The Prowler plans to train the youth to take his place as the new Prowler. All this is pretty familiar stuff.

What makes it work is the attention given to the original Prowler's past. Among other things, he was celebrated in the media — Monogram Pictures (a real studio) made a movie about him, with a cast which included Charles Quigley, Linda Stirling, Nadine Dore, Dwight Frye, Sally Blane, and Bela Lugosi (real actors). This attention to verisimilitude in background is largely

the result of the presence among the series' creators of Michael H. Price, co-author with George E. Turner of *Forgotten Horrors*, a fine book about chillers made by poverty-row movie studios. This background raises this series above similar return-of-a-nonexistent-'30s-hero comics. The first issue is weighted down with background and has little plot; I expect the stories will improve once it gets truly under way.

• I do try to review first issues, so I will mention *Psi-Force Annual* #1 (Marvel, \$1.75) even though it is no better than the regular series and offers nothing worth reading or viewing. This issue does contain boring, long-winded origins of the team members and one of the colorless members leaves to be replaced by yet another cipher. This team has the super-power of putting readers to sleep.

• SF writer A.E. van Vogt made a career out of writing about emerging mental supermen. Usually, they were overcomplicated in an attempt to conceal the fact that they didn't make sense but, on at least one occasion, in a novel called *Slan*, he made it all work. *Psychoblast* #1 (First Comics, \$1.75) is similarly about an emerging mental superman. The first issue doesn't really offer enough to assure me whether this is going to be good, though it has several promising threads.

One of the things I like is the double meaning of the title: "blast" has, besides its explosive connotations, a meaning derived from "blastoma," immature cells which have yet to develop their full potential, suggesting that our hero's powers are going to be emerging over a long period. Another plus (though it appears only in the introductory remarks on the inside front cover, not in the story proper) is the name of one of the villains, D.S.X. Machina.

I have to defer judgment on *Psychoblast*, but it shows a lot of promise.

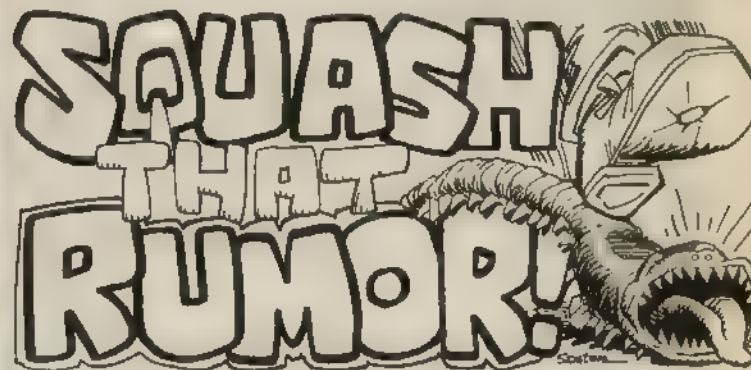
• Mike Baron is currently attracting the attention of a lot of people who would never think of reading anything not published by Marvel or DC. For DC, he is doing *Flash*, and generally doing a very fine job of it. For Marvel, he is writing Marvel's version of those paperback vigilantes with the brutal names (Executioner, Penetrator, Killmaster, et al.), *The Punisher* (75¢ each). He is doing an excellent job, writing a kind of clenched-teeth prose which is totally appropriate to the subject matter and creating a genuinely hot comic book.

What the poor zombies who didn't know Mike existed until he began writing for DC and Marvel are unaware of is that there is a lot of first-rate Mike Baron writing out there that they missed. Those who select their purchases by more than the corporate logo have previously discovered Mike's work in *Nexus* and *The Badger* and know that it is at least as good as his work on *Flash* and *Punisher*.

Can you imagine choosing your movies the way some dweebs choose comic books? "Have you seen *Gone With the Wind*?" "No, man, that's an MGM flick; I only watch Warner Bros. movies."

• *Pure Images* Vol. 2 #1 (Pure Imagination, \$4) is labeled "Premiere Issue" on the cover; I assume any previous issues were published as fanzines. Greg Theakston, the publisher-editor, has compiled a glorious grab-bag of material related to comics and movies, including an extensive article on the career of Jim Warren (publisher of *Famous Monsters of Filmland*, *Creepy*, *Eerie*, *Vampirella*, and other magazines) with sidebars on rival monster magazines and on Forrest J. Ackerman's collection. Other articles cover ash-can editions of comic books, Bob Clampett, paperback cover artist Steve Holland, Lon Chaney, and a beautifully drawn but essentially stupid "Space Ace" story by Al Williamson and Wally Wood. An interest in any one of those topics makes this issue worth buying. Maggie and I liked the Warren article enough to publish an excerpt from it in CBG.

• *Quest for Dreams Lost* is one of a pair of forthcoming comic books promoting literacy (the other is *Word Warriors*, featuring Jon Sable, Ms. Tree, and Streetwolf). *Quest* features characters from *Trollbards*, *Teenage* (COMICS, Page 49)



Rumor: Epic Comics will no longer give creators' rights on material it publishes.

Squash: Creators can still own the copyright on work done for Epic Comics, but it is no longer automatic, no longer a "given." It is something which must be negotiated.

"Not all Epic comics are now creator-owned comics," Editor Archie Goodwin told CBG. "We've done things like *Elektra*; *Assassin* with Marvel's characters and will continue to do that sort of project."

"We're also going to be doing some new projects, and — because I was involved in their creation — I felt more comfortable with their being Epic-owned."

"But we fully intend to continue doing creator-owned and trademarked projects. That'll

continue to make up the bulk of Epic comics.

"The main change is — since we were bought by New World, a company very interested in developing motion-picture and TV properties — they see Marvel and Epic as sources for these properties and wanted us to structure a contract that would set up a situation that would treat the material as though it were to become a movie or TV show. With this contract, we can still give copyright and trademark to creators and share all ancillary rights with them."

"While New World is a motion picture and TV company, we're still publishers. One of the basic things about publishers is you realize a basic contract is a negotiable contract. To get the properties we want, we're willing and ready to negotiate."

(From Page 48)

Mutant Ninja Turtles, The Realm, Reactoman, Silent Invasion, Tales of the Aniverse, Wordsmith, and Eb'nn, all by their regular writers and artists, as each group of black-and-white heroes goes in search of a different magical object.

I don't know when the comic book is coming out (it is overdue), but it is very much worth getting, based on the fragmentary samples I have seen. No collection of the exploits of any of the featured heroes is complete without it, of course.

Without going into a detailed review, let me just mention that *The Question* (DC, \$1.50) is one of the best comic books currently being published. When Denny O'Neil can write like this, I have to say that I think his time and talents are being wasted in an editorial job. Make him a full-time scripter, Dick.

And, not at all incidentally, *The Question* has some of the **HELPI**

finest art around as well. The covers are by Denys Cowan and Bill Sienkiewicz; the interior art is by Denys Cowan and Rick Magyar. This is a Best Buy. Unquestionably.

I suppose *Radio Boy* (Eclipse, \$2) is primarily for fans of Japanese animation. It's a parody both of the plots of much Japanese animated TV shows and *manga* and of the less-than-inspired English translations of these works. It could be regarded as an ethnic joke. Whatever, even as a one-shot, it's stretched a bit far for such thin material. The three stories are written by Chuck Dixon and the art is by Dixon, Jim Engel, Flint Henry, Tom Wimbish, and Tim Truman.

Ramm #1 (Megaton, \$1.50) is about an alien who comes to Earth when his planet explodes (no, not that one; the treatment is entirely different) and the problems he runs into. It is a pleasantly funny comic book; if you hurry, you can also get a

copy of the mini-comic *Ramm* #0, which presents the first six panels of the story. (This is a really minor nit-pick, but *Ramm* and his pal Boozer are charged with destruction of public property for trashing a McDonald's; if McDonald's is public property, where do I go for my share of the revenue it generates?)

Reacto-Man (B Movie Comics, \$1.50 each) came out with three issues in fairly rapid succession and then went on hiatus to wait out the b&w implosion. Despite the fact that B-Movie seems to have only one origin story in stock — both stories in #1 feature a scientist developing super-powers in an assistant and then getting shot down by a gang of gunmen invading his laboratory — this has a nice, somewhat quaint feel to it, like comics from the '50s. It's not great, maybe not good enough to survive the shakedown comics are currently experiencing, but it's passable fun.

The Realm (Arrow, \$1.50) is
BY ALLAN KURZROK



Allan Kurzrok Is there life after Richie Rich?

It's been 10 years since Allan Kurzrok drew his last "Richie Rich" story. Although the Harvey Comics character lives on, Kurzrok has turned his attention elsewhere.

Kurzrok looked for a new field and found it in the form of counseling. As a counselor, Kurzrok works with emotionally troubled young people and DUI [Driving Under the Influence] offenders in the Sarasota, Fla., area.

His desire to educate as well as entertain led Kurzrok to cre-

ate *Help*, a comic strip designed to develop positive thinking and personal growth. As dry as that sounds, Kurzrok is quick to point out that his new strip "still has a gag a day."

Kurzrok plans to bring a generous *Help*-ing of his strip to Tampa on Sunday, Aug. 23. Sun Con, a local gathering of comic book and science fiction fans, invited Kurzrok to speak on his career in comics.

In addition to handling *Richie Rich* and *Casper*, Kurzrok worked as a writer and letterer

for Marvel Comics (*Iron Man*, *Sgt. Fury*). Kurzrok also served a short stint as editor of *Cracked* magazine.

Other Sun Con guests include Pat Broderick and Lou Bank. Broderick draws *Captain Atom* and Bank is assistant sales manager for Marvel Comics.

Sun Con will be held at the newly renovated Holiday Inn, 2701 E. Fowler Ave., Tampa. For anyone over the age of 6, \$2 buys both membership and admission to the all-day event (10 a.m. to 5 p.m.), children 6 and under admitted free. Sun Con will have more than 4000 square feet of comics, collectibles, and cards for sale or trade.

up to issue #9 and has yet to complete a satisfactory story. (I seem to have missed #7; maybe there was a conclusion in that issue.) This is the overused fantasy plot of a bunch of people winding up in a role-playing-game universe. For those who came in late and want to catch up, *The Realm*, Book 1 (\$4.95)

reprints the first four issues in one rather nicely made square-bound book.

Whether you are militaristic, anti-militaristic, or indifferent to matters militaristic, *Real War Stories* (Eclipse, \$2) is well worth your attention. There is a striking cover by Bill Sienkiewicz (COMICS, Page 50)

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Moebius

Epic is first to offer his work properly in the U.S.

By Maggie Thompson

In response to the question "When did you become famous in Europe?" — Jean Giraud quickly and drily responded, "Tomorrow."

It was the opening of an interview in which the French creator also known as "Gir" and "Moebius" discussed his work and attitudes. Though he has lived in America about two years, he seemed at ease discussing his work — though the discussion was held primarily in English — and only occasionally paused to clarify the interview in more detailed discussions in French via writer Jean-Marc Lofficier. Lofficier is vice president of operations of Starwatcher Graphics Inc., the American releasing arm for Giraud's work.

Moebius' work has begun to be published in America, with the first English-language edition of *Upon a Star and Arzach and Other Fantasy Stories* already in print from Epic. Scheduled to ship from Epic later this year are: *The Airtight Garage* (Sept. 8), *The Long*

Tomorrow and Other Science Fiction Stories (Nov. 10), *The Gardens of Aedena* (Jan. 11), and *Pharagonesia and Other Strange Stories*.

Why did Moebius — a comics star in Europe, where comics are respected as an art form — choose to relocate in America?

"It was the result of a succession of opportunities, but, in fact, I had had the idea of coming here for a long, long time."

"It was a dream."

Giraud, now in his late 40s, had followed American music, comics, science fiction and other literature, movies — "even American food," said Lofficier, "because he used to eat hamburgers all the time. Coming to America was like coming home for him. He was a cultural cross-breed."

"I don't know what I am," Giraud said. "I'm not French anymore."

Lofficier cited additional influences on the young Giraud: the musician, philosopher, and writer Boris Vian, who translated A. E. Van Vogt's *The World of Null-A* into French; Gustave Dore; French and Italian comics for children; Burne Hogarth's *Tarzan*; *Mandrake*; *Phantom*; and *Flash Gordon*.

When Giraud reached his late teens and early 20s, he followed *Galaxie* (the French edition of the American *Galaxy* magazine) and *Fiction* (the French edition of the American *Magazine of Fantasy & Science Fiction*), as well as the work of Will Elder, Harvey Kurtzman, and Hal Foster.

Giraud went to work for Jije, a Belgian artist who introduced Giraud to the work of Milton Caniff. Giraud worked on the backgrounds of Jije's *Jerry Spring* story "The Road to Coronado" in 1961.

"Our relationship after our last collaboration," Giraud said, "was distant. Jije understood what I was doing, but I was going further and faster than he. It was a little bit embarrassing. I

was still thinking I was not so good, but I had new ideas."

In 1963, Giraud created *Lieutenant Blueberry* with writer Jean-Michel Charlier, a series he continues to this day. "I became well known after 10 years in the field of comics."

Blueberry became enormously popular in Europe. [A parallel series by Charlier — *Young Blueberry* — is currently being drawn by Colin Wilson.] "When I started doing the Moebius stuff, they forgot I was doing comics earlier."

He said, "Moebius was a bridge to prolong the interest in the work. After that, *Blueberry* and Moebius supported each other. *Blueberry*'s popularity led to the big appeal of Moebius."

He said that, by 1974, he was nationally known — even outside comics. And his fame in Europe had stabilized in the '80s. "I'm now somebody famous in Europe."

In 1985, he was decorated "Chevalier des Arts et des Lettres," the highest French decoration for cultural and artistic achievement, by French President Francois Mitterrand.

Lofficier said the first French printings of Giraud's work on *Blueberry* at present have print-runs of a quarter-million copies, compared with standard print-runs of 40,000-50,000 copies. There are 26 books in the *Blueberry* series in print.

"The funny thing," said Giraud, "is that generally the artist is less well known in Europe than his characters. Everyone knows Asterix; not as many know [Rene] Goscinny and [Alberto] Uderzo. In the case of Moebius, the character is the author."

How awkward is it to be a character?

"Comfortable," Giraud replied, "because Moebius is not my name, so there is a separation."

Lofficier commented that there is not a consistent "Moebius style."

"The Moebius style," Giraud said, "is to be open and different from the classical style." (The classical style was described as American and Belgian — like Caniff and Foster — the style he chose for *Blueberry*.)

"I was very surprised," he



continued, "in the professional field — animation and comics — everyone knows Moebius. They look at the drawings, rather than read the stories."

"But what is interesting in comics is to tell stories." He drew an analogy between the art of song writing (with music and lyrics) and comics story-telling (with art and story) — and said that it was the story which he found vital.

Until the Epic series, Giraud's work has appeared in America with little attention paid to the strong stories in his material. Serialized in English primarily in *Heavy Metal*, his work was almost impossible to follow. He commented on the fact that pages had been run out of order and that the translations were not what he would have wished.

The Epic editions are freshly translated and run as the tight story units he originally created.

The Epic work is only one of his current projects. "I am currently finishing inking on the fifth 'Jean Difer' book, *The Fifth Essence*, written by Alexandro Jodorowsky, who directed *El Topo*. I'm also working on a sequel to *The Airtight Garage*, *The Otra*, part of the series of the 'Major Graubert' cycle. I'm working on one book after that, putting that together with another artist."

He's working alone on the third of his "Goddess" series and two others to follow that. "It fits into the same continuity, all existing over a span of thousands of years and tying together most of my science-fiction stuff."

Titan publishes two 'Love & Rockets' books

Titan Books of England in June published *Love and Rockets* by Jaime Hernandez and *Heartbreak Soup* by Gilbert Hernandez.

Love and Rockets is about post-punk romance in the Spanish barrio of Los Angeles; *Heart-*

break Soup is a portrait of the characters inhabiting a fictitious village in northern Mexico.

Both are taken from the pages of the comics magazine, *Love and Rockets*, published in the United States by Fantagraphics Books.

'Crime-Smasher' not a one-shot

Blue Comet Press President Craig A. Stormon said he wanted to make sure that potential purchasers know that *Crime-Smasher* is not a one-shot.

Roy and Dann Thomas are writing *Crime-Smasher* and Glen Wong is drawing it. *Crime-Smasher* is set in 1936.

"This is actually a *Special Edition* #1 and not the first

book of the series. That book will be marked as #1," Stormon said.

"This is not a one-shot, as people have been asking us, it is a book that is intended to get everyone familiar with the characters so that we can come out punching in #1."

Crime-Smasher is to appear in August.

the divinity student

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More super-heroes should have pets.

Oh, sure, writers have come up with other folksy means of making the heroes believable, sympathetic, and down-to-earth. Like having Darkseid kidnap Aunt May and turn her into Granny Goodness. Or having Red Sonja's long-lost brother-in-law's brain patterns turn up in an elder god's Mussolini clone.

And there have been super-heroes with pets (or at least animals who accompanied them into battle). Henry Pym had his ants. Kitty Pryde has Lockheed. Dr. Mid-Nite had Hooty the owl (not to mention a lot of wasted potential, Jenette and Dick). Aquaman had his seahorses (at least on Saturday-morning TV). Thor has his chariot-pulling goats. The Inhumans have the teleporting Lockjaw the dog (who, I assume, chases Gangrene the cat).

But these are the exceptions. Compared to the real world, pets remain conspicuously rare in the Marvel and DC universes. And this is a shame, because heroes need the companionship, fun, and sense of being needed that comes with pet ownership. (If nothing else, Gerry Gerbil or Sylvester Salamander would at least make a captive audience for the hero's latest soporific soliloquy.)

Why are there so few pets? One reason is the spectre of past excesses. Always eager to top

their last script, writers of days gone by concocted Ace the Bat-Hound, Beppo the Super-Monkey, and the whole blamed Legion of Super-Pets. These super-intelligent beasts wreaked havoc with credibility and mood, so contemporary scribes have wisely avoided going overboard. (Still, I cherish my copy of "Superbaby's Search for a Pet" and got all choked up when John Byrne dumped Krypto.)

Maybe the writers are afraid the critters will steal the spotlight from the heroes, just as Streak the Wonder Dog upstaged the Golden-Age Green Lantern. After all, it wouldn't take much for a multi-issue subplot about Calvin Caterpillar's metamorphosis to be more interesting than the latest ambush by Prof. Smythe's Spider-Slayer or Ben Grimm's latest bout with melancholy.

Most likely, pets are scarce because of that strange quirk in the American psyche: We think more highly of animals than of humans. Look at the amount of money spent on pet foods, as compared to the amount spent on the nation's homeless. And I've read that movie censors were much more upset by cruelty to animals than cruelty to humans in *Patton*.

Similarly, we've learned to take it for granted that heroes will ditch their dates, endanger their best friends, and skewer two-bit hoods. But let a hero inca-

pacitate a vicious Doberman or threaten some other quadruped! I'll bet Mr. Bones's accidental slaying of one of Fury's pet kangas packed more emotional wallop than the last decade's worth of "dramatic-turning-point" deaths of supporting characters and has-been heroes.

Certainly, it would be no cushy job being the faithful, furry companion of a costumed do-gooder. There would be the constant fear of being in the apartment when a heat-seeking anti-matter missile struck. Or the fear of being left to starve while the hero embarked on a six-month quest to find whatever is left that Warlord, Thor, and Gardner Fox's JLA haven't

already found. Or the fear of being harassed by those stereotypical smarmy reporters who pop up in 17 titles a month to decry "costumed vigilantes."

And what must life be like for Zatanna's parrot? Or for a goldfish who irked Katana? (Bucket-Gill Brigade, anyone?)

Still, I hope dedicated writers will risk the wrath of the ASPCA and enliven the domiciles of a few more adventurers with the pitter-patter of little paws. It would make it much easier for the millions of us who do own pets to identify with the travails of the various mutants, androids, aliens, and ectoplasmic entities.

And it might make super-

heroes behave more responsibly. Too many do-gooders (from Magneto and Superman on down) have been pulling a lot of boneheaded stunts lately, in hopes of hiding the Charybdis-like holes in a contrived plot. Perhaps the added responsibility of protecting a canine, feline, reptile, fish, or fowl would make the heroes less bullheaded and impetuous (and spare us a few padded plots).

Yes, I'm sure of it: Having a pet around the house would make careless heroes watch their step. (And having editors less good-natured than Don and Maggie Thompson would make Dan T avoid such corny endings.)

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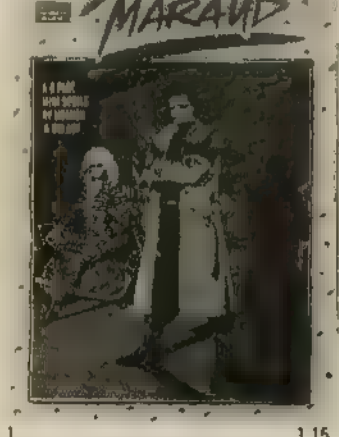
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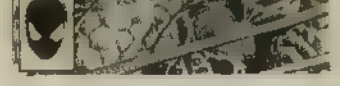
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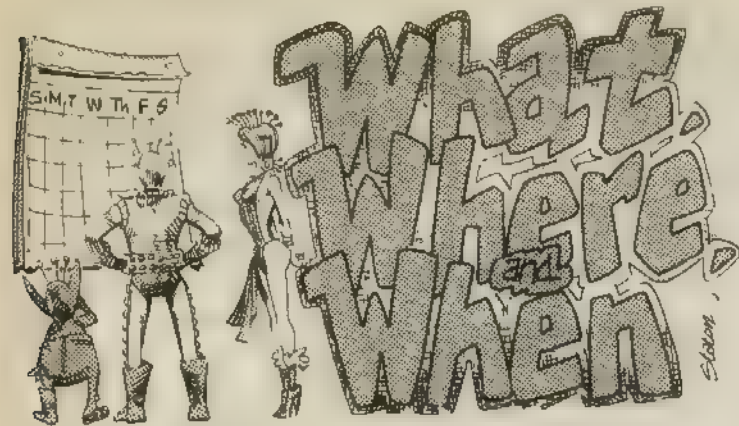
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ELIZABETHTOWN, KY - Aug. 16 - Good Ole Days Baseball Card & Comic Book Show, Prichard Comm. Center, 404 S. Mulberry 9am-5pm, T. 60 (30) F \$15. John Hemm/Cliffhangers, 25 N. Houshens Plaza Elizabethtown, KY 42701 PH 502-765-6200 or 502-351-9840.

NILES, OH - Aug. 21-23 - Collectibles Show Eastwood Mall, Fri & Sat 10am-9pm, Sun 12pm-5pm, T. 70. A-Lot-A Sports Cards & Comics, 8065 East Market St., Warren, OH 44484 PH 216-856-7307.

LOMBARD, IL - Aug. 23 - Relax-A-Con, (C, Cd, SF, M), Vets Hall, 635 N. Parker Dr., 9am-3pm, F \$24.95, A \$1. BJ's Comic Corner, 260 N. Ardmore, Villa Park, IL 60181, PH 312-834-0383.

SPRINGFIELD, OH - Aug. 29-30 - Back-to-School Comic Book & Baseball Card Show, Upper Valley Mall, 1475 Upper Valley Pk., Sat 10am-9pm, Sun 12pm-5pm, T. 100 F \$60. A free, Tony Mendenhall, 115 E. Harding Rd., Springfield, OH 45504, PH 513-399-1152.

MENASHA, WI - Aug. 30 - Collectibles Show, Comics Baseball Cards Records & Postcards, Sabre Lanes, 1330 Midway Rd., 9am-4pm, A. 50¢ Allen Kranick, 341 Schwartz St., Plymouth, WI 53073, PH 414-893-8769.

JOLIET, IL - Aug. 30 - Conquest Comic Book Show (C), K of C Hall, West Jefferson St. (Rt. 52), 10am-3pm, T. 39, F. \$25, A. 50¢ Randy James, PO Box 98, Lockport, IL 60441 PH 815-838-8593.

MOLINE, IL - Aug. 30 - Comic Book & Baseball Card Show, Holiday Inn, Rt. 6 & 150, 10am-6pm, T. 75, F. \$35, A. 50¢ Andy Cox, PH 309-797-7998.

ROYAL OAK, MI - Aug. 30 - Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 1815 Rochester Rd., 10am-5pm, F \$24., A \$1.50 Michael Lester, PO Box 14, Southfield, MI 48037 PH 313-350-2633.

STEVENS POINT, WI - Sept. 5 - Comics & Sports Cards Show, Centerpoint Mall (down town), 9-30am-5pm, T. 60 A free Dennis Overacker/The Overlook, 1307 Strong's

"N/A" in our con list means the information is Not Available.

When you see "adm. N/A," it does not mean there is no admission. It means we don't know what the admission is.

As for our other abbreviations:

"C" means comics; "Cd" means cards (sports and non-sports); "DW" means Doctor Who; "E" means fantasy; "G" means gaming; "M" means movies; "P" means pulps; and "SF" means science fiction.

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Comics conventions and shows are listed free

Ave. Stevens Point, WI 54481 PH 715-344-0600 work 715-344-7946 home
HARVEY, IL - Sept. 6 - Comic Book & Baseball Card Show, Holiday Inn, 170th Halsted 9am-3pm, T. 60, F. \$30, A. \$1 Ken Casper 3858 W. 63rd St., Chicago, IL 60629 PH 582-2273 or 957-1857.

COLUMBUS, OH - Sept. 12-13 - Comic Book & Baseball Card Show, Westland Mall, 1-270 & West Broad St., Sat. 10am-9pm, Sun. 12am-6pm, T. 100, F. \$50, A. free Curtis Boster, PO Box 32301, Columbus, OH 43232 PH 614-863-2334 eves or 614-272-7873 days.

CHICAGO, IL - Sept. 13 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave. 11am-4pm, T. 70, A. 75¢ Minicon Hotline, PH 312-743-4493.

CHICAGO, IL - Sept. 13 - Southside Comic Book & Baseball Card Mini-Con, Ford City Holiday Inn, 7353 S. Cicero Ave. 9-30am-3pm, F \$30, A \$1 Oak Lawn Comics 4929 W. 95th St. Oak Lawn, IL 60453 PH 312-445-7873.

MONROE, MI - Sept. 13 - Comic Book & Baseball Card Show, Howard Johnsons, 1440 N. Dixie Hwy. (I-75 & N. Dixie Hwy. Exit 15), 10am-4-30pm, F. \$22, A. 75¢ Carl Gilsdorf, 912 H. Greenwood Ave., Monroe, MI 48161, PH 313-242-7084.

LIVONIA, MI - Sept. 20 - Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 29500 W. 9 Mile Rd., Farmington Hills, MI, corner of 9 Mile & Middlebelt Rd., 10am-4pm, F \$24., A. \$1.50 Michael Lester, PO Box 14, Southfield, MI 48037 PH 313-350-2633.

HILLSIDE, IL - Sept. 27 - Comic Book & Baseball Card Show, Holiday Inn, 1-290 Eisenhower Expwy., 10am-3pm, A. \$1 F. \$30 Graham Crackers Comics, 5 E. Chicago Ave. Naperville, IL 60540 PH 312-355-4310.

LOMBARD, IL - Sept. 27 - Relax-A-Con (C, Cd, SF, M) Vets Hall, 635 N. Parker Dr., 9am-3pm, F. \$24.95, A. \$1 BJ's Comic Corner, 260 N. Ardmore, Villa Park, IL 60181, PH 312-834-0383.

INDIANAPOLIS, IN - Sept. 27 - Comic Book Convention, Howard Johnsons, 501 W. Washington St., 10am-4pm, T. 40, F. \$35, A. \$1 Andy Holzman, 8088 Hoover Ln. Indianapolis, IN 46260 PH 317-251-2339.

CLEVELAND, OH - Oct. 4 - Saturday's Child Comics & Nostalgiafest (C, Cd, M, SF, P) Holiday Inn North Randall, Rt. 8 & Emery Rd., T. 70, A. \$1.50 Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118, PH 216-932-8596.

SOUTH BEND, IN - Oct. 10 - Michiana Comiccon, Z. B. Falcons Hall, Sheridan at Western 10am-5pm, T. 30, F. \$30, A. \$1 Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628, PH 219-232-8129.

ROSEMONT, IL - Oct. 10-12 - 1st Brit. TV Con, Holiday Inn O'Hare, 5440 N. River Rd., Sat. & Sun. 10am-8pm, Mon. 10am-4pm, T. 40, F. \$65, A. \$25 advance, Brit. TV, PO Box 3346064, Chicago, IL 60634, PH 312-477-5073.

LOUISVILLE, KY - Oct. 10-11 - Lou-Con, Rodeway Inn, 1010 E. Jefferson St., 11am-5pm, T. 30, F. \$40., A. \$1 John Barton, 947 Eastern Pkwy., Louisville, KY

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YOUNGSTOWN, OH - Oct. 11 - Collectibles Show, Metroplex, intersection of 173 & I-80, 10am-5pm, T. 100, F. \$40., A. \$1 Wishes Granted, 815 Youngstown-Warren Rd., Niles, OH 44446, PH 216-652-4016.

ATHENS, OH - Oct. 17-18 - Comic Books & Baseball Cards Show Athens Mall, East State St., Sat. 9am-6pm, Sun. 12pm-5pm, F. \$15

A. free, Jerry Crow, 4266 Chesser Rd., Albany, OH 45710 PH 614-698-6306.

COLUMBUS, OH - Oct. 17-18 - A & B's October Comic Book & Baseball Card Show, Veterans Memorial Auditorium, 300 W. Broad St., Sat. 10am-7pm, Sun. 10am-5pm, T. 100, A. free Peg Cervellini, 854 S. Hamilton Rd. Columbus, OH 43213 PH 614-861-4591 10am-6pm.

HILLSIDE, IL - Oct. 18 - Comic Book & Baseball Card Show, Holiday Inn, 1-290 Eisenhower Expwy., 10am-3pm, A. \$1., F. \$30 Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540, PH 312-355-4310.

ELK GROVE VILLAGE, IL - Oct. 24-25 - 2nd Annual Collectibles Expo., Holiday Inn, 1000 Busse Rd., Sat. 9am-6pm, Sun. 10am-4pm, A. \$3, two day pass Howard Rossen Collectibles Expo., 1370 Ontario St. Suite 410, Cleveland, OH PH 216-696-1326.

LOMBARD, IL - Oct. 25 - Relax-A-Con, (C, Cd, SF, M), Vets Hall, 635 N. Parker Dr., 9am-3pm, F. \$24.95, A. \$1 BJ's Comic Corner, 260 N. Ardmore, Villa Park, IL 60181, PH 312-834-0383.

LIVONIA, MI - Nov. 1 - Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 29500 W. 9 Mile Rd., Farmington Hills, MI, corner of 9 Mile & Middlebelt Rd., 10am-4pm, F. \$24., A. \$1.50 Michael Lester, PO Box 14, Southfield, MI 48037 PH 313-350-2633.

MANSFIELD, OH - Nov. 7-8 - Mid-Ohio-Con, Richland County Fairgrounds, A. \$5, adults, \$2.50 kids, Roger A. Price, c/o March of Dimes, 37 Wood St. Mansfield, OH 44903.

CLEVELAND, OH - Nov. 13-15 - Earthcon VII Holiday Inn Westlake, 1100 Crocker Rd., F. \$50 (with two memberships), A. membership \$18 until 8-31, \$22 thereafter and at the door, children half price, Earthcon, PO Box 5641, Cleveland, OH 44101.

HILLSIDE, IL - Nov. 22 - Comic Book & Baseball Card Show, Holiday Inn, 290 Eisenhower Expwy., 10am-3pm, A. \$1, F. \$30 Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540 PH 312-355-4310.

JOLIET, IL - Dec. 6 - Conquest Comic Book Show (C), K of C Hall, West Jefferson St. (Rt. 52), 10am-3pm, T. 39, F. \$25, A. 50¢ Randy James, PO Box 98, Lockport, IL 60441 PH 815-838-8593.

CHICAGO, IL - Dec. 13 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave., 11am-4pm, T. 70, A. 75¢ Minicon Hotline, PH 312-743-4493.

CHICAGO, IL - Jan. 24 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave., 11am-4pm, T. 70, A. 75¢ Minicon Hotline, PH 312-743-4493.

MADISON, WI - Feb. 19-21 - 12th Annual Wisconsin Science Fiction Convention (Wis-Con 12), Holiday Inn #2 6301 E. Broadway SF3, Box 1624, Madison, WI 53701 PH 608-251-6226.

PARK CITY, KY - March 4-6 - Conclave 9 Jppersouthclave XVIII, Park Mammoth Resort, US Hwy. 31 West, Conclave, PO Box 24, Franklin, KY 42134, PH 502-586-3366.

CHICAGO, IL - March 13 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave., 11am-4pm, T. 70, A. 75¢ Minicon Hotline, PH 312-743-4493.

CHICAGO, IL - April 17 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave., 11am-4pm, T. 70, A. 75¢ Minicon Hotline.

(EVENTS, Page 55)

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EVENTS

(From Page 54)

PH 312-743-4493.
CHICAGO, IL - May 22 - Minicon, Americana Congress Hotel, 520 S. Michigan Ave. 11am-4pm, T: 70, A: 75. Minicon Hotline, PH 312-743-4493.

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.
WASHINGTON, DC - Aug. 15-16 - Creation Star Trek & Comic Book Convention, Grand Hyatt Hotel, F. \$150. Creation, 249-04 Hillside Ave., Bethesda, MD 20814. PH 312-343-0202.

SILVER SPRING, MD - Aug. 15 - Comic Book & Science Fiction Convention (C.S.F.), Armory Place, 925 Wayne Ave., 10am-5pm, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

ASHEVILLE, NC - Aug. 15 - Mini-Con, Quality Inn on the Plaza, downtown at I-240, A: \$1.50. D.W. Howard, Super Giant Books, 344 Merrimon Ave., Asheville, NC 28801. PH 704-254-2103.

TOWSON, MD - Aug. 16 - Greater Baltimore Serendipity, Quality Inn, Beltway Exit 26 South, 11am-5pm T 30, F \$40, A: \$2. Bob Horn, 4 Oak Rd., Elkhorn, MD 21921. PH 301-398-6685.

ARLINGTON, VA - Aug. 23 - Serendipity Days Inn-Crystal City, 2000 Jefferson Davis Hwy., 11am-5pm, T 30, F \$40, A: \$2. Bob Horn, 4 Oak Rd., Elkhorn, MD 21921. PH 301-398-6685.

VIRGINIA BEACH, VA - Aug. 29 - Comic Books, Baseball Cards & Records Show, Pembrooke Mall, Independence & VA Beach Blvds., 10am-3pm, F: \$35, A: free. Larry E. Webster, 1209 Winston St., Norfolk, VA 23518. PH 804-587-7160.

GREENVILLE, SC - Sept. 12 - Comics Con, (C. & S. Stripes), Ramada Inn, 1001 S. Church St., 10am-4pm, F: \$30, A: \$1. CPFA, c/o S. Hayne Rt. 6, Box 307, Easley, SC 29640. PH 803-859-9056.

CHEVY CHASE, MD - Sept. 13 - Serendipity, Holiday Inn, 5520 Wisconsin Ave., 11am-5pm, T 30, F \$40, A: \$2. Bob Horn, 4 Oak Rd., Elkhorn, MD 21921. PH 301-398-6685.

VIRGINIA BEACH, VA - Sept. 13 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Pavilion Convention Ctr., 1000 N. Jefferson St., 10am-4pm, F: \$40. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

ARLINGTON, VA - Sept. 26 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Holiday Inn, 1489 Jefferson Davis Hwy., Rt. 1, F: \$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

RICHMOND, VA - Sept. 27 - Chesterfield Comic Collectors Fall Show, Dale Runtan Bldg., Cascade St., 9:30am-4pm, T 30, F \$35, A: \$1. Guy Rose, 2409 Buena Vista Blvd., Chester VA 23831. PH 804-749-7157.

SALEM, VA - Oct. 9-11 - Ro Va Con 12, (C. & S. SF) Civic Center & Quality Inn, Rt. 12pm-Sun 6pm a (continuous), T 100 Ro Va Con, Inc., PO Box 117, Salem VA 24153.

CRYSTAL CITY, VA - Oct. 10 - Serendipity Days Inn-Arlington, 2000 Jefferson Davis Hwy., 11am-5pm, T 30, F \$40, A: \$2. Bob Horn, 4 Oak Rd., Elkhorn, MD 21921. PH 301-398-6685.

SILVER SPRING, MD - Oct. 10 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Armory Place, 925 Wayne Ave., 10am-5pm, F: \$40-\$45-\$50, Jubilee Enterprises, 11910

Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

TOWSON, MD - Oct. 11 - Greater Baltimore Serendipity, Quality Inn, Baltimore Beltway Exit 26 S., 11am-5pm, T 30, F \$40, A: \$2. Bob Horn, 4 Oak Rd., Elkhorn, MD 21921. PH 301-398-6685.

ASHEVILLE, NC - Oct. 17 - Giant Collectibles Show, Quality Inn on the Plaza, downtown at I-240, T 90, F \$40, A: free. D.W. Howard, Super Giant Books, 344 Merrimon Ave., Asheville NC 28801. PH 704-254-2103.

ROANOKE, VA - Nov. 1 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Hotel Roanoke, 19 N. Jefferson St., 10am-4pm, F: \$40. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

VIRGINIA BEACH, VA - Nov. 6-8 - Sci-Con 9, Sheraton Beach Inn, F: \$50. Info: SASE. Sci-Con 9, PO Box 9434, Hampton, VA 23670.

ARLINGTON, VA - Nov. 7 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Holiday Inn, 1489 Jefferson Davis Hwy., Rt. 1, 10am-5pm, F: \$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

MORGANTOWN, WV - Nov. 22 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Ramada Inn, 179 & Rt. 48, 10am-4pm, F: \$40. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

BALTIMORE, MD - Nov. 29 - Collectors Mart VI, (C. & S. SF), Hilton Hotel, Pikesville, (I-695 at Exit 20), 10am-6pm, T 180 (25 C), (40 CD), F: \$35. A: \$2. Annapolis Oldies, PO Box 454, Arnold, MD 21012. PH: 301-757-6182 or 229 5385.

SILVER SPRING, MD - Dec. 12 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Armory Place, 925 Wayne Ave., 10am-5pm, F: \$40-\$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

LAS VEGAS, NV - Aug. 22 - Comics & Collectibles Show Elks Lodge, 900 N. Las Vegas Blvd., 10am-6pm, T 25, F \$25, A: \$3. adults, \$2. 14 & under. Joe Girouard, 1010 N. Rancho Dr., Las Vegas, NV 89106. PH 702-646-8252.

CHEYENNE, WY - Sept. 12 - Chey Con II, VFW Post 1881, 2816 E. 7th, 9am-9pm, T 12, F: \$25, A: \$5 adults, \$3 (7-17). Barb Bland, 803 Taft Ave., Cheyenne, WY 82001. PH: 301-292-4587.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

BROCTON, MA - Aug. 20-24 - Collector-Mania Convention, Westgate Mall, A: free. Mr. Dana Phillips, PH 617-592-1378.

BOSTON, MA - Aug. 22-23 - Salute to Star Trek, Sheraton Hotel, Prudential Ctr., Leonard Nimoy (guest), F: \$250. Creation, 249-04 Hillside Ave., Bethesda, MD 20814. PH 301-292-4587.

HARTFORD, CT - Aug. 23 - CT Comic Convention, Elks Hall, (BPOE 2063) 148 Roberts St., Ext. 58 from I-84, 11am-5pm, A: 99¢, T 30, F: \$25. Harold Kinney, RFD 1, Box 218, A: Andover, CT 06232. PH 203-289-1208.

CHICOPPEE, MA - Aug. 23 - Collectcon XXXV, Quality Inn & Conference Ctr., 10am-4pm, T: 70, A: \$1. Dick Sikes, PO Box 3092, Springfield, MA 01101. PH 413-781-1995 or 736-8178.

NEW HAVEN, CT - Aug. 23 - Comic Book Convention, The Park Plaza, 155 Temple St. Fred Greenberg, PO Box 849 Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

BILLERICA, MA - Aug. 27-30 - Tri-Annual Collectibles, Stamp & Coin Show, Billerica Mall, 480 Boston Rd., T: 45, A: free. Sherwood Associates, PO Box 909, Lynnfield MA 01940.

SOUTH PORTLAND, ME - Aug. 30 - Comic Book Convention, Sheraton Inn, Maine Mall Rd., T 60, F: \$40, A: \$2. Casablanca Comics, 145 1/2 Main St., Yarmouth, ME 04096. PH 603-444-276 or 603-444-2761.

CHICOPPEE, MA - Sept. 9-13 - Collectibles Show, Fairfield Mall, Exits off Mass Pike & Rt. 33, Wed-Sat 10am-9pm, Sun. 12pm-5pm, T: 35, A: free. Bill Gouvalaris, Box 1415, Saugus, MA 01906.

(EVENTS, Page 56)

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277-280	6.50 3.25	270-272	2.00 1.25	—	—	—	—	—	—	
281-284	6.50 3.25	273-275	2.00 1.25	—	—	—	—	—	—	
285-288	6.50 3.25	276-278	2.00 1.25	—	—	—	—	—	—	
289-292	6.50 3.25	279-281	2.00 1.25	—	—	—	—	—	—	
293-296	6.50 3.25	282-284	2.00 1.25	—	—	—	—	—	—	
297-300	6.50 3.25	285-287	2.00 1.25	—	—	—	—	—	—	
301-304	6.50 3.25	288-290	2.00 1.25	—	—	—	—	—	—	
305-308	6.50 3.25	291-293	2.00 1.25	—	—	—	—	—	—	
309-312	6.50 3.25	294-296	2.00 1.25	—	—	—	—	—	—	
313-316	6.50 3.25	297-299	2.00 1.25	—	—	—	—	—	—	
317-320	6.50 3.25	300-302	2.00 1.25	—	—	—	—	—	—	
321-324	6.50 3.25	303-305	2.00 1.25	—	—	—	—	—	—	
325-328	6.50 3.25	306-308	2.00 1.25	—	—	—	—	—	—	
329-332	6.50 3.25	309-311	2.00 1.25	—	—	—	—	—	—	
333-336	6.50 3.25	312-314	2.00 1.25	—	—	—	—	—	—	
337-340	6.50 3.25	315-317	2.00 1.25	—	—	—	—	—	—	
341-344	6.50 3.25	318-320	2.00 1.25	—	—	—	—	—	—	
345-348	6.50 3.25	321-323	2.00 1.25	—	—	—	—	—	—	
349-352	6.50 3.25	324-326	2.00 1.25	—	—	—	—	—	—	
353-356	6.50 3.25	327-329	2.00 1.25	—	—	—	—	—	—	
357-360	6.50 3.25	330-332	2.00 1.25	—	—	—	—	—	—	
361-364	6.50 3.25	333-335	2.00 1.25	—	—	—	—	—	—	
365-368	6.50 3.25	336-338	2.00 1.25	—	—	—	—	—	—	
369-372	6.50 3.25	339-341	2.00 1.25	—	—	—	—	—	—	
373-376	6.50 3.25	342-344	2.00 1.25	—	—	—	—	—	—	
377-380	6.50 3.25	345-347	2.00 1.25	—	—	—	—	—	—	
381-384	6.50 3.25	348-350	2.00 1.25	—	—	—	—	—	—	
385-388	6.50 3.25	351-353	2.00 1.25	—	—	—	—	—	—	
389-392	6.50 3.25	354-356	2.00 1.25	—	—	—	—	—	—	
393-396	6.50 3.25	357-359	2.00 1.25	—	—	—	—	—	—	
397-400	6.50 3.25	360-362	2.00 1.25	—	—	—	—	—	—	
401-404	6.50 3.25	363-365	2.00 1.25	—	—	—	—	—	—	
405-408	6.50 3.25	366-368	2.00 1.25	—	—	—	—	—	—	
409-412	6.50 3.25	369-371	2.00 1.25	—	—	—	—	—	—	
413-416	6.50 3.25	372-374	2.00 1.25	—	—	—	—	—	—	
417-420	6.50 3.25	375-377	2.00 1.25	—	—	—	—	—	—	
421-424	6.50 3.25	378-380	2.00 1.25	—	—	—	—	—	—	
425-428	6.50 3.25	381-383	2.00 1.25	—	—	—	—	—	—	
429-432	6.50 3.25	384-386	2.00 1.25	—	—	—	—	—	—	
433-436	6.50 3.25	387-389	2.00 1.25	—	—	—	—	—	—	
437-440	6.50 3.25	390-392	2.00 1.25	—	—	—	—	—	—	
441-444	6.50 3.25	393-395	2.00 1.25	—	—	—	—	—	—	
445-448	6.50 3.25	396-398	2.00 1.25	—	—	—	—	—	—	
449-452	6.50 3.25	399-401	2.00 1.25	—	—	—	—	—	—	
453-456	6.50 3.25	402-404	2.00 1.25	—	—	—	—	—	—	
457-460	6.50 3.25	405-407	2.00 1.25	—	—	—	—	—	—	
461-464	6.50 3.25	408-410	2.00 1.25	—	—	—	—	—	—	
465-468	6.50 3.25	411-413	2.00 1.25	—	—	—	—	—	—	
469-472	6.50 3.25	414-416	2.00 1.25	—	—	—	—	—	—	
473-476	6.50 3.25	417-419	2.00 1.25	—	—	—	—	—	—	
477-480	6.50 3.25	420-422	2.00 1.25	—	—	—	—	—	—	
481-484	6.50 3.25	423-425	2.00 1.25	—	—	—	—	—	—	
485-488	6.50 3.25	426-428	2.00 1.25	—	—	—	—	—	—	
489-492	6.50 3.25	429-431	2.00 1.25	—	—	—	—	—	—	
493-496	6.50 3.25	432-434	2.00 1.25	—	—	—	—	—	—	
497-500	6.50 3.25	435-437	2.00 1.25	—	—	—	—	—	—	
501-504	6.50 3.25	438-440	2.00 1.25	—	—	—	—	—	—	
505-508	6.50 3.25	441-443	2.00 1.25	—	—	—	—	—	—	
509-512	6.50 3.25	444-446	2.00 1.25	—	—	—	—	—	—	
513-516	6.50 3.25	447-449	2.00 1.25	—	—	—	—	—	—	
517-520	6.50 3.25	450-452	2.00 1.25	—	—	—	—	—	—	
521-524	6.50 3.25	453-455	2.00 1.25	—	—	—	—	—	—	
525-528	6.50 3.25	456-458	2.00 1.25	—	—	—	—	—	—	
529-532	6.50 3.25	459-461	2.00 1.25	—	—	—	—	—	—	
533-536	6.50 3.25	462-464	2.00 1.25	—	—	—	—	—	—	
537-540	6.50 3.25	465-467	2.00 1.25	—	—	—	—	—	—	
541-544	6.50 3.25	468-470	2.00 1.25	—	—	—	—	—	—	
545-548	6.50 3.25	471-473	2.00 1.25	—	—	—	—	—	—	
549-552	6.									

EVENTS

(From Page 55)

01906 PH. 617-322-2056.
BOSTON, MA Sept. 13 Creation's Free Marketplace, Cambridge. Charles Hotel, F. \$60 Creation, 249-04 Hillside Ave., Belmont, MA 01426 PH 718-343-0202.
MEDFORD, MA Sept. 16-20 Collectibles Show Meadow Glen Mall Rt. 16 & 93 Wed-Sat 9:30am-9:30pm Sun 12pm-5pm T 40, A free Bill Gouvaris, Box 1415, Saugus MA 01906 PH. 617-322-2056.
WEST HAVEN, CT - Sept. 20 Comic Book & Baseball Card Show, K of C Hall, 263 Center St 10am-4pm PH 933-3489
BOSTON, MA - Sept. 20 - The Sunday Funnies, Brookline Holiday Inn, 1200 Beacon St. 10am-5pm T 60 F \$35, A \$250 Will Murray 334 E. Squantum St., Quincy, MA 02171 PH 617-328-9460
STAMFORD, CT - Sept. 27 - Comic Book Convention, Howard Johnsons, 135 Harvard

Ave (Exit 6 off I-95) Fred Greenberg, PO Box 849, Boonton, NJ 07005 PH 201-334-3160 or 334-5590.
NEW HAVEN, CT - Oct. 10 - Comic Book Convention The Park Plaza, 155 Temple St. Fred Greenberg, PO Box 849 Boonton, NJ 07005 PH 201-334-3160 or 334-5590.
E. HARTFORD, CT - Oct. 11 - CT Comic Convention Elks Hall (BPOE 2063) 148 Roberts St. Ext 58 from I-84, 11am-5pm, A 99¢ T 30, F \$25 Harold K. Nney RFD 1 Box 218 A, Andover, CT 06232. PH. 203-289-1208.
LINCOLN, RI Oct 14-18 Collectibles Show, Lincoln Mall, Rt 116, Washington Hwy., T: 56 A free Filomena Marino 75 Knowles Way Narragansett RI 02882
STAMFORD, CT - Oct. 25 - Comic Book Convention, Howard Johnsons, 135 Harvard Ave. (Exit 6, off I-95) Fred Greenberg, PO Box 849, Boonton, NJ 07005 PH 201-334-3160 or 334-5590
BOSTON, MA Oct 25 - The Sunday Funnies

Brookline Holiday Inn, 1200 Beacon St., 10am-5pm T 60 F \$35, A \$250 Will Murray 334 E. Squantum St., Quincy, MA 02171 PH 617-328-9224
NORWICH, CT Nov 8 Baseball & Comic Show Sheraton Inn, Rt 82, Exit 80 off Rt 395 9am-4pm, T 50, F \$35, A free Larry Rice Comic Den, 31 Franklin St., Norwich, CT 06360 PH 203-886-1162
MILFORD, CT - Nov 8 Comic Book & Baseball Card Mania, K of C Hall, 625 Bridgeport Ave. (Exit 34 I-95) 9:30am-4pm T 60 F \$50, A \$2 Aurelia V. Wicks PO Box 5078, Milford, CT 06460. PH. 203-674-3545.
DEDHAM, MA - Nov 8 - 7th Metropolitan Boston Antique & Collectible Toy Show Bazzart Plaza, Holiday Inn, Jct. of Rt. 1 (South) & Rt. 128/95 (Exit 15A) 9am-2:30pm, A: \$2 under 12 free PH 401-247-2022
WEST HAVEN, CT - Nov 15 - Comic Book & Baseball Card Show, K of C Hall, 263 Center St 10am-4pm PH 933-3489

STAMFORD, CT - Nov 22 - Comic Book Convention, Howard Johnsons 135 Harvard Ave (Exit 6 off I-95) Fred Greenberg, PO Box 849, Boonton, NJ 07005 PH: 201-334-3160 or 334-5590
BOSTON, MA Nov 22 The Sunday Funnies, Brookline Holiday Inn, 1200 Beacon St., 10am-5pm, T 60, F \$35, A \$250 Will Murray 334 E. Squantum St., Quincy MA 02171 PH 617-328-9224
STAMFORD, CT - Dec 20 Comic Book Convention, Howard Johnsons, 135 Harvard Ave (Exit 6, off I-95) Fred Greenberg, PO Box 849, Boonton, NJ 07005, PH: 201-334-3160 or 334-5590.

NORTHEAST

STATES IN REGION: NJ NY and Pa.
KING OF PRUSSIA, PA - Aug. 16 - Comic Book & Science Fiction Convention (C, SF), George Washington Motor Lodge, Rt 202 & Warner Rd., 10am-4pm, F \$40, A: \$3 Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744 PH 301-292-4587

NEW YORK, NY - Aug. 16 - Comic Book Marketplace Roosevelt Hotel Madison & 46th Fred Greenberg, PO Box 849 Boonton, NJ 07005 PH 201-334-3160 or 334-5590
MT. LAUREL, NJ - Aug. 16 - Comic Book Convention Budget Motor Lodge Rt 73 & Fellowship Rd. (off Exit 4 of NJ Turnpike) Fred Greenberg, PO Box 849 Boonton, NJ 07005 PH 201-334-3160 or 334-5590
POTTSTOWN, PA - Aug. 16 - Monthly Comic Convention, Holiday Inn Rt 100 & West King St., 11am-5pm A \$1 adv. ts under 10 free Terks Comics, PH 215-326-0484
DEER PARK, NY - Aug. 16 - Comic Book & Baseball Card Show, Suffolk Jewish Center, 330 Central Ave. (15th St.), 10am-4pm, T 25 F \$30 A 50¢ Charles Spitalnic Box 474, Deer Park, NY 11729. PH 516-667-7695
UNIONDALE, LI, NY - Aug. 22 - Long Island Comic & Card Expo., Nassau Coliseum, 10am-9pm, T 200 F \$75, A \$250 Charles Spitalnic, PH 516-242-0555

(EVENTS, Page 57)

CBG RETAILER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Retailers listed in bold type carry The Comics Buyer's Guide

ALABAMA

ALA Discount Comic Book Shop
 1301 Noble St.
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 205-238-8373
 Thousands of books in stock, mail order, subscription service.

The Comic Shop
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 Huntsville, AL 35801
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 Offering the best in comics. We buy & sell.

Lion and Unicorn
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 Birmingham, AL 35205
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 Marvel, DC, Directs, D&D, dice, miniatures, SF/Fantasy/Mystery book specialists.

ALASKA

Bosco's Comics
 2601 Spennard Rd.
 Anchorage AK 99503
 907-274-4112
 Alaska's largest and best comic shop.

ARIZONA

Comix 'N Stuff
 1405 West Indian School Rd
 Phoenix, AZ 85013
 602-266-4950
 Japanese anime, new/collector comics, fantasy games, open 7 days

Comix 'N Stuff
 13439 N Cave Creek, Suite #1
 Phoenix, AZ 85022
 602-482-3366
 Discount subscription service new/collector comics, gaming, Tue-Sat 11-7.

CALIFORNIA

Al's Comic Shop
 1847 Pacific Ave.
 Stockton, CA 95204
 209-464-1513
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 (In Roseburg Square)
 Modesto, CA 95350
 (209) 529-0415
 The Collector's headquarters. Thousands of back issues, cards, supplies & comic club.

Coinland
 AKA The Coin Buyer
 9820-F Sierra Ave.
 Fontana, CA 92335
 714-822-7631
 Over 1/4 million Baseball cards and 30,000 back issue comics.

The Comic Book Store
 Ninth Nebula
 11517 Burbank Bl
 North Hollywood, CA 91601 (in back)
 818-792-5667 (message #)
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 Best only! Complete selection available

Desert Comics
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 Modesto, CA 95350
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Geoffreys Comics
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 Riverside, CA 92501
 714-684-8544
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Modesto Coin Center
 145 Woodrow Ave. Suite D
 Modesto, CA 95350
 209-521-8500
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783 Rear Thousand Oaks Blvd.
 Thousand Oaks, CA 91320
 805-499-1110
 Science fiction, fantasy, comics. Open 2-6 p.m.; Sat. 11-3

Shooting Star Comics
 700 East Colorado Blvd
 Glendale, CA 91205
 818-502-1535
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 Los Angeles, CA 90040
 213-722-6700
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 Deland FL 32720
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Geppi's Comic World, Inc.
 Keene Plaza Shopping Center
 2226 East Bay Drive
 Largo, FL 33541
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Peace Chief Sound Center
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 Bradenton, FL 33507
 813-756-6224
 Collector's Headquarters comics, gum cards, albums, tapes. Open 7 days/week.

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Komix Castle, Inc.
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Rustin's Comics, Cards & Stamps
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 Columbus, GA 31907
 404-563-0930
 A Collector's paradise where Christ is Lord to glorify God

HAWAII

Jelly's Comics And Books
 404 Piikoi
 Honolulu, HI 96814
 808-538-7771 & 538-6667
 New/collector comics * records * books * games * trading cards * buy-sell.

The Little Comic Book Shop
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 Wahiawa, Hawaii 96786
 808-621-8811
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Friendly Frank's Comics
 3427 (front) Ridge Road (rt 6)
 Lansing, IL 60438
 312-418-1220
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 Dolton, IL 60419
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MASSACHUSETTS

EVENTS

(From Page 56)

PHILADELPHIA, PA - Aug. 22 - Comic Book Convention, Holiday Inn, 4100 Presidential Blvd. (on City Line Ave.), Fred Greenberg, PO Box 849, Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

SEASIDE HEIGHTS, NJ - Aug. 23 - Jersey Shore Comics & Cards Convention, American Legion Post #351, Carteret Ave. at Bay Blvd., 10am-4:30pm, T 24, F \$25, A \$1. Ruth Campbell, 827 Prospect Ave., Pine Beach NJ 08741. PH 201-269-9486.

KING OF PRUSSIA, PA - Aug. 29 - Summer Funfest '87, George Washington Lodge, PA Turnpike Exit 24, Rt. 202 & Warner Rd., T 100, F \$25, A \$3. Ray E. Brokaw, American Hobby & Collectors Assn., 3329 White Castle Way, Decatur, GA 30034. PH 404-987-2773.

NEW ROCHELLE, NY - Aug. 29 - Comic Book Convention, Sheraton Plaza Inn, 1 Sheraton Plaza (Exit 16 off I-95), Fred Greenberg, PO Box 849, Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

COLONIE, NY - Aug. 29 - Capital District Comic Book Convention, Holiday Inn, Central Ave. 11am-5pm. Comic 4-U Inc., 1121 State St. Schenectady, NY PH. 372-6612 or 452-0801.

MONROEVILLE, PA - Aug. 29 - Jubilee Comic Book & Science Fiction Convention (C. SF), Holiday Inn, 2750 Mossdale Blvd., 10am-4pm. F \$40. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

KENILWORTH, NJ - Aug. 29 - Comic Book & Baseball Card Con III, Holiday Inn, Exit 138 off Garden St. Pkwy., T 45, F \$35, A \$2. SNL Enterprises, Sergio Candido, PO Box 95, Woodbridge NJ 07095. PH 201-750-4509.

HAZLET, NJ - Aug. 30 - "Collectors Showcase", Sheraton Inn, Rt. 35 South, Exit 117 Garden State Pkwy., 9:30am-4pm, T 42, F \$40, A \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH 201-291-1632.

NEW BRUNSWICK, NJ - Aug. 30 - Comic Book Convention, Hyatt Regency, Two Albany St. at intersection of Rt. 27S & Rt. 18-N. Fred

Greenberg, PO Box 849, Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

HAUPPAUGE, NY - Aug. 30 - Island Card & Comic Show, Holiday Inn, 1740 Express Dr. South, 10am-4pm, T 30, F \$40, A \$5. Dennis, 306 Terry Rd., Smithtown, NY 11787. PH 516-724-7422. 6-7pm daily.

ERIE, PA - Aug. 30 - Jubilee Comic Book & Science Fiction Convention (C. SF), Erie Plaza Hotel, 16 W. 10th St., 10am-4pm, F, \$40. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587.

LONG ISLAND, NY - Sept. 6 - Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., East Meadow 10am-4pm, A. free. Starwind Comics, PO Box 863, Levittown, NY 11756. PH 716-672-2913.

PHILADELPHIA, PA - Sept. 6 - Greater Philadelphia Serendipity, Holiday Inn-Valee Forge, King of Prussia Mall, 11am-5pm, T 30, F \$40, A \$2. Bob Horn, 4 Oak Rd., Elton, MD 21921. PH 301-398-6685.

ALBANY, NY - Sept. 10-11 - FANTACON

Governor Rockefeller Empire State Plaza Convention Ctr., Sat 10am-7pm, Sun 10am-5pm, T 200, F \$95, A \$6. Tom Skulan, Fantaco Enterprises Inc., 21 Central Ave., Albany, NY 12210-1391. PH 518-463-1400.

BAYSIDE, NY - Sept. 12 - Monthly Baseball Card & Comic Book Show, Adria II Conference Center, 221 17 Northern Blvd., 10am-5pm, A. free. Steve Sabow, 217-15 47th Rd., Bayside, NY 11361. PH 718-631-2025.

ROCKVILLE CENTRE, NY - Sept. 13 - Long Island Comic Book & Collector's Market Convention, Rockville Centre Holiday Inn, 173 Sunrise Hwy., A. free, T 40, F \$35. Ken Diamond, Cosmic Comics, 139 N. Park Ave., Rockville Centre, NY 11570. PH 516-763-1133.

BROOKLYN, NY - Sept. 13 - Comic Book Show, Golden Gate Inn, Knapp St. & Belt Pkwy., Exit 9, 9am-4pm. H. Hubner, 3867 Shore Pkwy., c/o Golden Gate Inn Brooklyn, NY 11235. PH 718-934-6962.

WAYNE, NJ - Sept. 13 - Comic Book Convention, Holiday Inn, Service Rd. off Rt. 46E (junction of Rt. 23, next to Willowbrook Mall), Fred Greenberg, PO Box 849, Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

BELMAR, NJ - Sept. 13 - Jersey Shore Comics & Cards Show, Elks Lodge #1997, 708 7th Ave., 10am-4:30pm, T 16, F \$20, A \$1. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH 201-269-9486.

NEW YORK, NY - Sept. 20 - Comic Book Marketplace, Roosevelt Hotel, Madison & 46th, Fred Greenberg, PO Box 849, Boonton, NJ 07005. PH 201-334-3160 or 334-5590.

POTTSTOWN, PA - Sept. 20 - Monthly Comic Convention, Holiday Inn, Rt. 100 & West King St., 11am-5pm, A. \$1, adults, under 10 free. Tarkis Comics, PH 215-326-0484.

ROBINNSVILLE, NJ - Sept. 20 - Central NJ Comic Book & Baseball Card Show, Washing-

(EVENTS, Page 58)

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The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Retailers listed in bold type carry The Comics Buyer's Guide.

The Source
Comics & Gaming Supplies
80 N. Snelling
St. Paul, MN 55105
612-666-7870

MISSISSIPPI

Gulf Coast Comics
Petit Bois Specialty Center
Building C, Suite 8
502, Edgewater Gulf Drive
Biloxi, MS 39531
601-388-2991

New comics on Thursday 5 p.m. Back issues, Doctor Who, etc.

Star Store
3913 Northview
Jackson, MS 39206
601-362-0001

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MISSOURI

Clint's Books & Comics
3943 Main (P.O. Box 10275)
Kansas City, MO 64111
816-561-2648

New-back comics, SF paperbacks, hardbacks, gaming supplies, mens magazines.

Comics & More
107 East Argonne
Kirkwood, MO 63122
314-966-2343

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7305 South 85th St
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603-228-3712

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Manchester, NH 03103
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Collector's Center
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Maus Landing, NJ 08330
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Ocean Gate, NJ 08741
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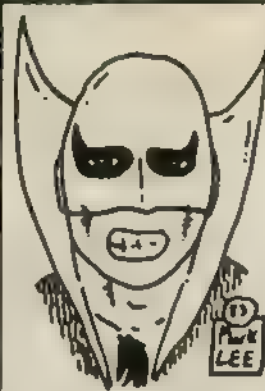
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EVENTS

(From Page 57)

ION VOLUNTEER FIREHOUSE, RI 130, 10am-5pm, T 45, F \$30, A \$2 Michael Chauduri, PO Box 151, Hightstown, NJ 08520 PH 609 448-7585
DEER PARK, NY Sept 20 Comic Book & Baseball Card Show Suffolk Jewish Center 330 Central Ave. (15th St.), 10am-4pm, T 25, F \$30, A \$50 Charles Spitalnic, Box 474, Deer Park, NY 11729 PH 516-667 7695
MANHATTAN, NY Sept 26 - Creation's Free Marketplace, Days Inn, 440 W 57th St., F \$60 Creations 249-04 Hillside Ave. Bellerose NY 11426 PH 718-343-0202
PHILADELPHIA, PA Sept 26 - Comic Book Convention Holiday Inn, 4100 Presidential Blvd. (on City Line Ave.), Fred Greenberg, PO Box 849, Boonton, NJ 07005, PH 201 334-3160 or 334 5590
REHILWORTH, NJ Sept 26 - Comic Book & Cards Convention VFW Post #6063, Horner at Washington St, 10am-4 30pm, T 16, F \$20, A \$1 Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741 PH 609-269-0486
PORT MONMOUTH, NJ Sept 27 "Collectors Showcase" Comic Book & Baseball Card Show, VFW Post, 2179 New Monmouth, 9-30am-4pm, A \$1.50 Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716, PH 201 291 1632
BROOKLYN, NY Sept 27 Comic Book Show, Golden Gate Inn Knapp St & Belt Pkwy Exit 9, 9am-4pm H Dubner, 3867 Shore Pkwy., c/o Golden Gate Inn Brooklyn NY 11235 PH 718-934-6962
HAUPPAUGE, NY Sept 27 - Island Card & Comic Show, Holiday Inn, 1740 Express Dr South, 10am-4pm T 30, F \$40, A \$50 Dennis, 306 Terry Rd., Smithtown NY 11787 PH 516-724 7422 6-7pm daily

ALLENTOWN, PA Sept 27 - Jubilee Comic Book & Science Fiction Convention (C.S.F.), Hilton Inn, 904 Hamilton Mall, 10am-4pm, F \$40 Jubilee Enterprises, 11910 Ashbury Dr., Ft. Washington, MD 20744, PH 301 292 4587

PACIFIC

STATES IN REGION Alaska, Calif., Hawaii, One and Wash
NORTH HOLLYWOOD, CA - Aug. 15 - Comic Book Convention, Los Angeles Science Fantasy Society, 11513 Burbank Blvd., 10 30am-4pm, A: \$3, Rob Gustavson, 11684 Ventura Blvd #335 Studio City, CA 91604 PH 818 792-5667
RIVERSIDE, CA - Aug 15 - 1st Riverside Comic & Baseball Card Show, Sheraton, 3400 Marker St., 10am-5pm, F \$30, A \$2 adults, under 12 \$1 Stu Grossman 3642 7th St. PH 714 684-8544
THOUSAND OAKS, CA - Aug 16 - 3rd Sunday Show, Dupars Restaurant 10am-4pm, T 16, F \$25 A \$1 Myron Cohen-Ross, Box 1038, Agoura Ca 91301 PH 805-455 9330
SAN JOSE, CA - Aug 23 - Quantum Con Comic Book Show, Holiday Inn, 282 Alameda Blvd., 10am-5pm A \$2 Rick M. 9999 Whitehall Lane, Monterey, CA 93940 PH 408 373 8149
SAN FRANCISCO, CA - Aug 29-30 - Salute the New Star Trek TV Series, Hyatt Regency Oakland 1001 Broadway F \$175, Creation 249-04 Hillside Ave., Bellerose NY 11426 PH 718-343-0202
CLAREMONT, CA - Aug. 30 - Comic Con, Griswolds Center, 555 West Foothill Blvd., 11am-5pm, T 20, F \$15., A \$1 50 James Cribb, PH 714 946-1086
LOS ANGELES, CA Sept 6 Comic Book & SF Convention, Ambassador Hotel, 3400 Wilshire Blvd., 10am-5pm, A \$1 50 Bruce Schwartz 1802 W Olive Ave Burbank, CA 91506 PH 818-954-8432
SAN BERNARDINO, CA - Sept 6 - 1st Sunday Comic Books & Baseball Cards Show Quality Inn, 668 Fairway Dr., 12pm-4 30pm, T 35 F \$30, A \$1 50 Larry Dalton, 535 North E St., San Bernardino, CA 92401, PH 714-381-4428

SAN DIEGO, CA Sept 13 - Vintage Paper & Collectibles Show, Scottish Rite Ctr, 1895 Camino Del Rio South, 10am-5pm, F \$40, A \$2 Charlie Roberts 5052 Voltaire St., San Diego, CA 92107
MODESTO, CA - Sept 13 - Future Con 1, Holiday Inn, 1612 Sisk Rd., 10am-8pm, T 35 F \$40, A \$2 Ken Dennis & Michael Goodell 3100 McHenry Ave., Modesto, CA 95350 PH 209 529-0619
CLAREMONT, CA - Sept 13 - 2nd Sunday Comic Books & Baseball Cards Show Griswolds Inn 555 W Foothill Blvd 12pm-4 30pm, T 30, F \$30, A \$1 50 Larry Dalton, 535 North E St. San Bernardino, CA 92401 PH 714-381-4428
TULARE, CA Oct 3 - ValleyCon '87 Veterans Memorial Bldg., 1771 E. Tuare Ave., 10am-8pm, F \$40, A: free Mike Hamilton, 1766 E. Tulare Ave., Tulare, CA 93274, PH 209-688 2172
LOS ANGELES, CA - Oct 4 - Comic Book & SF Convention, Ambassador Hotel, 3400 Wilshire Blvd., 10am-5pm, A \$1 50 Bruce Schwartz 1802 W Olive Ave Burbank, CA 91506 PH 818-954-8432
PORTLAND, OR - Oct 4 - Collector Mania Show & Sale, Holiday Inn-Airport, 9am-4pm, T 190, A \$3 50 adults \$1 50 kids, under 6 free Old World Heralds Nostalgia Shop, 6926 NE Sandy, Portland, OR 97213 PH 503-281-4942
SAN BERNARDINO, CA - Oct 4 - 1st Sunday Comic Books & Baseball Cards Show, Quality Inn, 668 Fairway Dr. 12pm-4 30pm, T 35 F \$30, A \$1 50 Larry Dalton, 535 North E St., San Bernardino, CA 92401, PH 714-381-4428
GARDEN GROVE, CA - Oct 11 - Golden Age Comics & PB Mini-Con, Garden Grove Womens Club, 9501 Chapman Ave., 10am-4pm, T 35, F \$15 \$25, A \$2 Bill Hibern, 10720 Westminster Ave., Garden Grove CA 92643 PH 714 636-8371
CLAREMONT, CA Oct 11 - 2nd Sunday Comic Books & Baseball Cards Show Griswolds Center 555 W Foothill Blvd., 12pm-4 30pm, T 30, F \$30, A: \$1 50 Larry Dalton, 535 North E St. San Bernardino, CA 92401 PH 714-381-4428

WAIKIKI, HI - Oct. 31-Nov 1 - Comic Convention, (C, ST, SF), Princess Kaiulani Hotel, F \$90 Creation, 249-04 Hillside Ave. Bellerose, NY 11426 PH 718-343-0202
SACRAMENTO, CA - Oct 31 - Sac-Con 13 Sierra Inn, 2600 Auburn Blvd., 11am-6pm, T 35, F \$40, A \$2 Dan Houck, 5679 Fleetford Blvd., Sacramento, CA 95822, PH 916-392-2467
LOS ANGELES, CA - Nov 1 - Comic Book & SF Convention Ambassador Hotel, 3400 Wilshire Blvd., 10am-5pm, A: \$1 50 Bruce Schwartz, 1802 W Olive Blvd., Burbank, CA 91506 PH 818-954-8432
PORTLAND, OR Nov 1 - Comic Book Show #18, Memorial Coliseum, Broadway & Wheeler, 10:30am-5pm, T 110, F \$45-\$50, A \$1 Richard Finn, 1112 NE 21st, Portland OR 97232 PH 503 281 1821
SAN BERNARDINO, CA - Nov 1 - 1st Sunday Comic Books & Baseball Cards Show, Quality Inn, 668 Fairway Dr., 12pm-4 30pm, T 35, F \$30 A \$1 50 Larry Dalton, 535 North E St., San Bernardino, CA 92401 PH 714-381 4428
CLAREMONT, CA - Nov 8 - 2nd Sunday Comic Books & Baseball Cards Show, Griswolds Center, 555 W Foothill Blvd., 12pm-4 30pm, T 30, F \$30, A \$1 50 Larry Dalton 535 North E St., San Bernardino CA 92401 PH 714-381 4428 99 letter 787
SAN JOSE, CA - Nov 14-15 - Comic Convention, (ST, DW) Hyatt Hotel 1740 N 1st St., F \$125 Creation, 249-04 Hillside Ave., Bellerose, NY 11426 PH 718-343-0202
LOS ANGELES, CA Dec 6 - Comic Book & SF Convention, Ambassador Hotel, 3400 Wilshire Blvd., 10am-5pm, A: \$1 50 Bruce Schwartz 1802 W Olive Blvd Burbank, CA 91506 PH 818-954-8432

PLAINS

STATES IN REGION Iowa, Kan., Minn. Mo Neb ND and SD
ST. LOUIS, MO - Aug. 16 - Spector Club Comic Book Show, Koping House, 4035 Keokuk, 11am-3 30pm, T 60, F \$16-\$20, A \$50 Tony Gladish, 3917 Ohio St. St. Louis, MO 63118 PH 314-772-1548
SOUTH SHOUX CITY, ME Aug 29 30 Baseball Card Show I, Marina Inn, 4th & B Streets Sat 9am-6pm, Sun, 10am-4pm, T 30, F \$30, A: free K. Joe Johnson, Rainbow SportsCards, 1513 E 10th St, Sioux Falls, SD 57103 PH 605-338-9519 or 605-582-6092
DULUTH, MN Aug 30 Twin Ports Collectors Convention, Holiday Inn, 207 W Superior St., 11am-5pm, T 30, F \$40., A: free Aaron B Davis, 101 E. Superior St., Duluth, MN 55802 PH 218-722 9551
MOOREHEAD, MN - Sept 26-27 - Valley Con 12, Ramada Inn, 600 30th Ave South, Sat 10am-Sun. 4pm, F \$14 50, A: \$4 50 advance, \$5 50 at the door Dennis Neubauer PO Box 7202, Fargo, ND 58108 PH 701-235-1322
ST. LOUIS, MO - Sept 27 - Comic Book & Toy Show, Machinist Hall, 12365 St. Charles Rock Rd., 9 30am-3pm, A \$1 John Tarrant, 10144 Squire Meadow #2, St. Louis, MO 63123 PH 314-638-3717
ST. LOUIS, MO - Oct 4 - Spector Club Comic Book Show, Koping House, 4035 Keokuk, 11am 3 30pm, T 60, F \$16-\$20, A: 50¢ Tony Gladish, 3917 Ohio, St. Louis, MO 63118 PH 314-772-1548
CONALVILLE, IA Oct 16 18 - ICON XH, Rodeway Inn, I-80 & Hwy 965, T 40, F \$10, A: \$12 advance, \$17 at the door Leske Roth, S.F. L.I.S., Dept. N, PO Box 525, Iowa City IA 52244-0525 PH 319-337-9817
ST LOUIS, MO - Nov 22 - Spector Club Comic Book Show, Koping House, 4035 Keokuk, 11am-3 30pm, T 60, F \$16-\$20, A \$50 Tony Gladish, 3917 Ohio, St. Louis, MO 63118 PH 314-772 1548

SOUTH CENTRAL

STATES IN REGION: Ark, La, Okla and Tex
DALLAS, TX - Aug 15 - Minicon, (C, SF), Marriott Park Central, 7750 LBJ Fwy at Coit Rd. Bulldog Productions, PO Box 820488, Dallas TX 75382 PH 214-349-3367
HOUSTON, TX - Aug 22-23 - Star Trek Convention Ramada Hotel NWX 12801 Northwest Freeway, F \$150 Southwest Conventions, 1103 West Tri-Oaks Suite 181 Houston, TX 77043 PH 713-556-9647
MIDLAND, TX - Aug 23 - Midland Baseball Card & Comic Book Convention, Holiday Inn Country Villa Hwy 80 West 10am-4 30pm T 30 F \$25 A \$1 Rick Harris, PO Box 2335, Lubbock, TX 79408 PH 806-795-2543
HOUSTON, TX - Sept 4-7 - Nark Con 88-IX (Texas's Premier Gaming Convention-Ramada Hotel Northwest 12801 Northwest Fwy., A: \$15 4 day pass. Nark's Game Headquarters, 2011 Southwest Fwy (US-59), Houston TX 77098
DALLAS, TX - Sept 12 - Minicon (C SF) Marriott Park Central, 7750 LBJ Fwy at Coit Rd. Bulldog Productions, PO Box 820488, Dallas TX 75382 PH 214-349-3367
SAN ANTONIO, TX - Sept 12 Collectible Nostalgia Convention, Econolodge 333 HW Loop #10, 10am-8pm, A \$1 Kervvike Komics, 1205 Broadway Kerrville TX 78028
LUBBOCK, TX Sept 13 - Baseball Card & Comic Book Convention, Holiday Inn Civic Center, 801 Ave Q, 10am-4 30pm, T 30 F \$25, A \$1 Rick Harris, PO Box 2355 Lubbock TX 79408 PH 806-795 2543

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RARE MONSTER magazines wanted: Monster Parade, Movie Monsters, Screen Monsters, Monster Mag, Monster Monthly, World of Horror, Witchcraft, Little Shoppe of Horrors, etc. PH: 313-485-1352. Mark Immonen, 726 Ford St., Ypsilanti, MI 48198.

DARK SHADOWS, Monkees, Green Hornet, Elvis and other TV and rock character items such as magazines, gum cards, posters, paperbacks, games, models, toys, etc. Jeff Kadet, Box 20-CBG, Macomb, IL 61455.

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TOY COLLECTORS of 40's, 50's, 60's, 70's and 80's, get The Toy Collector News, P.O. Box 451, River Forest, IL 60305. One year six issues \$12, foreign subscribers add \$5 postage, sample copy \$3.

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WANTED: JAMES BOND, Aurora Kit and Gilbert. James Bond hand puppet. PH: 314-863-8847. Mike Stradford, 7300 Wellington, St. Louis, MO 63130.

WANTED: STEPPENWOLF super powers figure, Minin box with comics. Also: Golden Pharaoh, Electro, Iceman, Constrictor. Ross Sprout, 93 Highledge Dr., Penfield, NY 14256.

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PEZ CANDY dispensers, cereal premiums and pirate toys wanted. PH: 415-728-5851. Please send price and description to: Steve Powers, 121 Codo St., Moss Beach, CA 94038.

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DICK TRACY, Superman, Phantom, Brick Bradford, Kerry Drake, Prince Valiant, Johnny Hazard, Jet Scott, others. SASE, Sundays wanted. John Constantino, 52 Vrooman Ave., Amsterdam, NY 12010.

EVENTS

(From Page 58)

SAN ANTONIO, TX - Oct. 2-4 - Fantasy Fair, Sheraton, 1400 Austin Hwy., A: \$10. for 3 days. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-349-3367.

OKLAHOMA CITY, OK - Oct. 16-18 - SoonerCon 3. (General SF Con), Central Plaza Hotel, I-40 & I-35 on Eastern, F: \$30-40. Send SASE: SoonerCon 3, PO Box 1701, Bethany, OK 73008.

DALLAS, TX - Oct. 17 - Minicon, (C. SF), Marriott Park Central, 7750 LBJ Fwy. at Coit Rd. Bulldog Productions, PO Box 820488, Dallas, TX 75383. PH: 214-349-3367.

MIDLAND, TX - Nov. 1 - Comic Book & Baseball Card Convention, Holiday Inn Country Villa, Hwy. 80 West,



• The *Doom Patrol* is set in Kansas City, Mo., and a preview appeared in the April 30 *Kansas City Star*. Interviewed are Editor Mike Gold, writer Paul Kupperberg, and artist Steve Lightle. Lightle, a Kansas City resident, assures that the "look" of the comic will be authentic, and he has taken nearly 200 photos of area landmarks for reference. The *Doom Patrol* will be headquartered in Union Station, the International Airport will figure prominently; in issue #4 a shootout will take place at a local shopping center. Lightle credits as his big breakthrough with DC his 1984 work on an issue of *Batman and the Outsiders*.

• The *May Laissez Faire Books*, a catalog published by the Libertarian Review Foundation, contains a listing for *The Ditko Collection*, described as containing "wild, sometimes funny, often poignant tales of

heroes with a blatantly Objectivist slant." Ditko is called "an acknowledged master of the comics form."

• A revealing interview with Charles Schulz is in the May 3 edition of *The Magazine*, the Sunday supplement of *The Dayton Daily News and Journal Herald*. Schulz says he works harder on *Peanuts* now than ever before, and that he has a problem drawing because of a shaking hand. "Some days drawing is extremely difficult, and I almost despair of being able to keep it up," Schulz says. He says he has considered dropping the strip. "Most people don't work in jobs for 35 years." He still puts in seven-hour days five days a week, working out of his Santa Rosa, Calif., office, which also houses Creative Associates, Schulz's staff, which looks after the business, licensing, and mail. He has never had any assistants on the strip, and "has written,

drawn, and lettered more than 13,000 *Peanuts* strips alone." He confirms that, when he decides to stop drawing the feature, *Peanuts* will end. Although the strip's characters will live on in licensed products, animation, and the like, the strip will not.

• The University of Notre Dame newspaper *The Observer* polled its readers as to their favorite comic strips, and the results were published May 4. "What was intended to be an election rapidly degenerated into a complete landslide," reports the paper, announcing that *Calvin and Hobbes* was the runaway favorite.

• The May 4 *Wall Street Journal* reported that Warner Bros. Pictures, a sister company to DC Comics Inc., has entered into an agreement with the Walt Disney Co. and will be the overseas distributor for all future Disney motion pictures. Future Warner-Disney business ventures may also come of this.

• D.C. Thomson is the publisher of the British comic series *Dandy* and *Beano*, a semi-humorous Western which has been around for 50 years. In the May 4 *London Daily Mirror*, Thomson admits that sales are dropping on the book, because of the inroads of *Transformers* and other TV tie-ins.

• Curt Swan was a guest at the Mo-Kan Spring Comics Festival, and the subject of a feature story in the May 4 *Kansas City (Mo.)*

Star. During World War II, Swan drew for the London operation of *Stars and Stripes*, and it was in England that he was first introduced to comic books. After the war he went to DC Comics at the suggestion of France Herron, a feature writer for *Stars and Stripes*, and among his first assignments was a Boy Commandos story. Eventually he moved on to Superman, where he became the primary artist on *The Man of Steel*. Swan's interpretation of the character was the norm for nearly 35 years, until the arrival of John Byrne last year. As to the work of his successors, Swan says, "I wish them well. If it proves to be successful, we're all winners." He still is doing some Superman work, including a graphic novel and material for a retrospective.

• A columnist for *Linn's Stamp News* inquired about the origins of *Mad* magazine cover boy and mascot Alfred E. Neuman. In the May 4 issue, he reports on what readers had sent him. The face of the character has been traced back to the early 1900s, with an appearance on a 1908 pain and fever tablet ad. During World War II the face was featured on a series of patriotic envelope covers, depicting the character dressed as a Marine, a sailor, and a soldier. Harvey Kurtzman spotted one of these and appropriated it for *Mad* in 1955, finally giving the face a name.

• A columnist for the May 5 *Washington Post* settles an argument as to the origins of the TV show's Batmobile: Before it was customized by George Barris, what kind of car was it? "According to Tom Land, manager of special events on the design staff of Ford Motor Co., the Batmobile was originally a Lincoln Futura, a 'dream car' built in 1953 and displayed at auto shows around the country." It was never mass-produced, and never sold in show rooms. Barris acquired the car from Ford, and customized it for the *Batman* TV series, later producing five copies which were built on a Ford Thunderbird chassis, according to the *Post*.

• According to a story in the

May 5 issue of the *Sun*, a super-market tabloid, a woman divorced her husband because of his obsession with *Batman*. He dressed in cape and cowl, converted their basement into a Batcave, fixed up his car to resemble a Batmobile. The final straw was when he began calling his wife "Robin." "I knew Gordon was a comic-book enthusiast when I married him," she says. "Then I found out he loves *Batman* more than he loves me."

• The following is a genuine article from the May 7 *Ottawa Citizen*. "AIDS Vancouver has introduced a comic book with a super-hero named King Condom and plans to have its volunteers hand the comic books out on the street in the next few weeks. The book's hero resembles a condom with a mask and cape who swoops down to tell young people 'the facts about' AIDS."

• President Reagan met with some of the country's top editorial cartoonists in the White House Rose Garden, and spoke to the gathering of the American Association of Editorial Cartoonists. The event was reported in May 8 wire stories and by network TV. Reagan critiqued some of their work and offered his opinions. He says he is unable to make his hair stand up the way it is often portrayed in cartoons.

• Garry Trudeau was again under fire for his publication of the official White House phone number in an installment of *Doonesbury*. He portrayed Reagan as "Ron Headrest," spoofing TV's Max Headroom, and urged readers to phone the White House for "rock-solid information on safe sex." White House operators were informed to give callers another phone number — that of Universal Press Syndicate, which distributes *Doonesbury*.

Clippings for this installment were submitted by Tim Barnes, Clyde R. Myers, Roger May, Richard Onley, Hurricane Heeran, Joe Cabrera, Frank Pauer, Michael Marz, Maurice Myers, Thomas R. Curtiss, Jolyon Silversmith, Lawrence Laney Loftin, George O'Leary, Joseph Pormigiano, and James Cassara.



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Superworld designed by Steve Perrin. Chaosium Inc., Box 6302, Albany, Calif. 94706-0302. Suggested retail price \$20.

Superworld has been around for a while. In fact, it's one of the "old guard" of super-hero RPGs, along with *Villains & Vigilantes* and *Champions*. *Superworld* comes off as a hybrid of the other two games.

As in *V&V*, you create charac-

Covers switched

Scott Behnke, publisher of Adventure Publications, said that the covers for *Adventurers* #6 and *Adventurers* #7 were accidentally switched. He said he did not catch the error until *Adventurers* #6 had been printed.

Flashback: 15 years ago

Officers of The Academy of Comic Book Arts, as selected at the August 1972 meeting:

President, Neal Adams; Vice President, John Romita; Secretary, E. Nelson Bridwell; Treasurer, Marie Severin; Directors — Alan Weiss, Joe Orlando, Herb Trimpe, Dick Giordano, and Sam Schwartz.

—Greg W. Myers

ters by rolling up characteristics with two six-sided dice. The total (which must be at least 91) of the seven characteristics then acts as a point base for buying super-powers or skills. If the player wants more powers than the base allows, they can be added by taking disadvantages, as in *Champions*.

This isn't to say *Superworld* lacks originality. It's very pleasant to play. Character creation is easy, but not so simple that experienced gamers will be bored. The only complaint I have against it is that game-masters may find a few game rules vague, particularly concerning combat. That's easily overcome by a good imagination (which all GMs should have anyway).

Chaosium has also released some prepared modules which can be played using either *Superworld* or *Champions* (it shouldn't take too much work to adapt them for *V&V*). Look for *Dr. Drugs* and *Chaos* (\$9.95). You can also get the *Superworld Companion* (\$9.95) for some additional powers, techniques, etc.

**700 East State St.
Iola, WI 54990**

All advertising copy must be in our offices by noon on deadline day. Early copy is appreciated.

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
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Tues. Aug. 25	722	Sept. 18	Wed. Sept. 16	725	Oct. 9
Wed. Sept. 2	723	Sept. 25	Wed. Sept. 23	726	Oct. 16

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This is an area reserved for the "little guy" who wants no frills advertising with a price to match. \$19.00 buys one of the 12 equal spaces on the Comics Trader page. These spaces can be bought in any multiple of the \$19.00 unit. We'll reduce the ad and handle all the production — just design your ad on an 8x10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

A new ad format in COMICS BUYER'S GUIDE which offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$15.00 per box. All typesetting is done by Krause Publications and is included in the price. We recommend no more than 25-30 words per box.

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Our "Comics Exchange" is thriving and heavily read. Base rates are 12¢ per word with discounts for multiple issues. Please print and punctuate — we are not responsible for errors due to longhand and illegible copy. See adjacent Comics Exchange chart for rates.

A comprehensive listing of comic shops in and around the U.S. \$2.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see *Retailer Directory* page of this issue.

PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

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DEADLINE: For all advertising is noon, Wednesday for the issue dated the Friday 22 days later.

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Do not use copyrighted or trademarked characters to decorate ads. You may feature an actual item you are selling in an ad, however, always be sure to label it with the appropriate copyright or trademark credit. This policy is to protect our advertisers from trouble with copyright holders. We shall, if necessary remove unauthorized copyrighted or trademarked characters from ads.

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15	64.86	63.24	60.00	56.75	52.22	46	196.36	191.45	181.63	171.82	162.00
16	69.36	67.63	64.16	60.69	57.22	48	203.58	198.48	188.31	178.13	167.95
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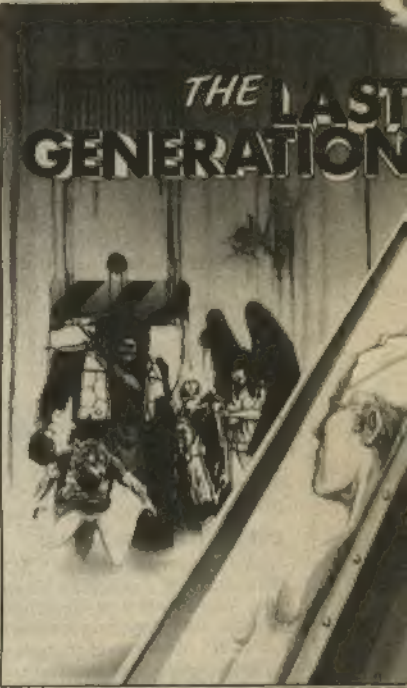
'NAM (SPECIAL)

1		9.95
2		5.95
3, 4		4.00
5, 6		2.00
7, 8		.95
9-11		.75



THE GENERATION

Very rarely a black and white that has taken time to develop



As the burning light draws nearer, Bedouin bones in Bedouin bodies shiver with the thought of legends in the infidel Bible, legends of winged death wielding fire. This new speedy sun is not a ball of fire at all, but a man. And in his hand, this man holds a fearsome blade forged by no one, and held by no hand but his in the millenia since its birth. The Bedouin Warriors draw their weapons, sworn to remain sheathed or used to taste blood.

But the fire in the mercenaries' eyes comes only from the approaching opponent and not from the heated warriors' blood waiting in their veins for the fatal waste...

CEI proudly presents Omega. We are sure you will love it. Omega is the new Generation and as usual, we are putting out a premiere printing of Omega on a full return basis. Total of 5,000 copies. 3000 are regular copies. 1000 are signed and numbered. 1000 will be signed and accompanied by four portfolio plates which are numbered. You can see from the illustrations how this book will top Tim Vigil's work on Grips. With our reputation for quality and our returnable basis, you can't lose!! Reserve your copies today!!!